

# NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. II., No. 50.

NEW YORK: SATURDAY, DECEMBER 13, 1879.

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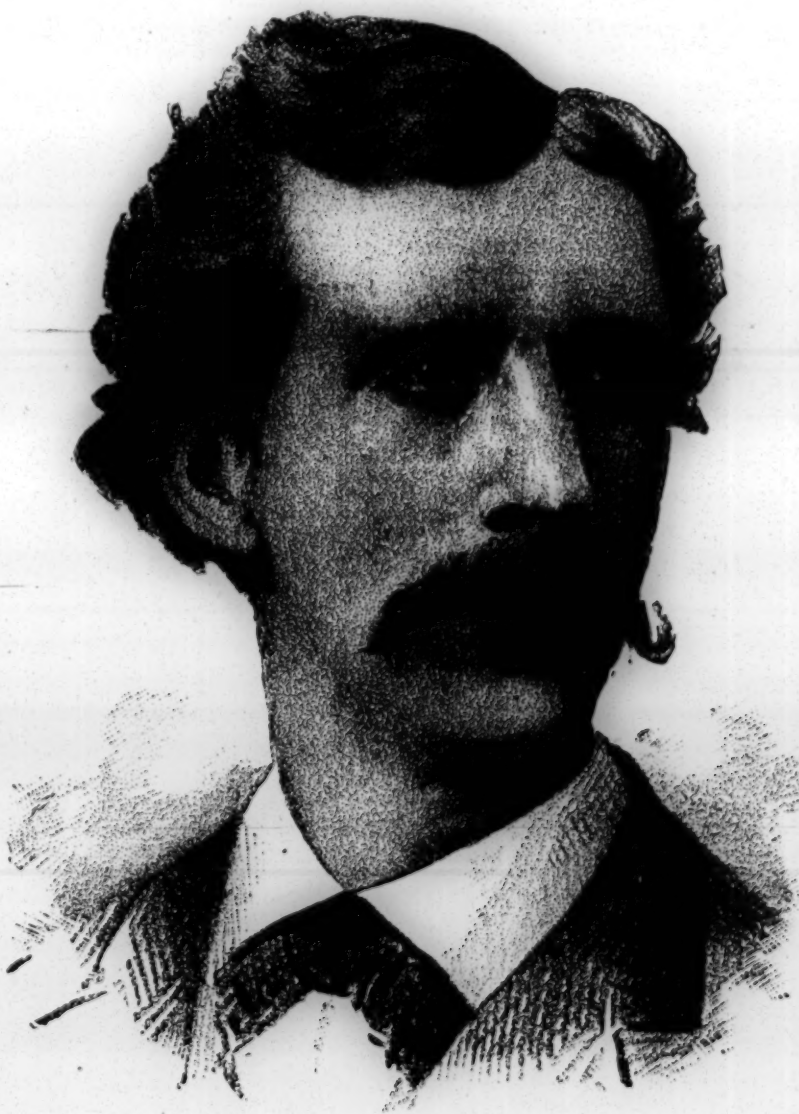
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OVER THE COUNTRY.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

**ADELE BELGARDE.**—Louisville, Ky., Davis' Opera House, 8th, one week; Dixon's Opera House, Indianapolis, Ind., 15th, one week; Cleveland, Academy of Music, 22d, one week.  
**ADRIAN RICHMOND.**—Fort Worth, Tex., 11th; Sherman, 12th; Marshall, 13th; Shreveport, 15th, 16th; Little Rock, 17th, 18th; Cairo, 19th, 20th.  
**ADA CAVENDISH.**—New England Circuit.  
**ALICE OATES.**—Richmond, Va., 11th, 12th, 13th; Baltimore, 15th, one week; Washington, D. C., 22d, one week.  
**BROOKER FAMILY AND SOL SMITH RUSSELL.**—Watertown, N. Y., 11th; Oswego, 12th; Syracuse, 13th.  
**DARNEY MACAULEY.**—Hopkinsville, Ky., 11th; Nashville, Tenn., 12th, 13th; Columbia, 15th; Huntsville, Ala., 16th; Chattanooga, 17th; Home, Ga., 18th; Atlanta, 19th, 20th.  
**BOWERS THOMPSON TROUPE.**—St. Louis, Dec. 1, two weeks; Memphis, Dec. 15, one week.  
**BANDMAN CO.**—Arch St. Theatre, Philadelphia, this week; Brooklyn, 15th, one week; Albany, 22d.  
**BARLOW, WILSON, PRIMROSE & WEST.**—Poughkeepsie, 11th; Albany, 12th; Pittsfield, Mass., 13th.  
**BUFFALO BELL COMBINATION.**—Brenham, Texas, 11th; Houston, 12th; San Antonio, 13th; Galveston, 15th, one week.  
**BARTLEY CAMPBELL'S GALLEY SNAKE COMB.**—Haverly's New York, Dec. 1, five weeks.  
**BOSMER HART.**—Savannah, 15th, 16th, 17th; Augusta, 18th, 19th, 20th; Macon, 22d, 23d; Griffin, 24th; Atlanta, 25th, 26th; Opelika, 27th; Columbus, 28th, 29th; Kufana, Jan. 1; Montgomery, 2d, 3d; Meridian, 5th; Helena, 6th, 7th; Mobile, 8th, 9th, 10th; New Orleans, 12th.  
**BIG FOUR MINSTRELS.**—New Haven, Ct., 11th; Waterbury, 12th; Hartford, 13th.  
**COLLIER'S UNION SQUARE CO.**—Austin, Texas, 11th, 12th; Dallas, 13th; Kansas City, 15th, 16th; St. Joseph, 17th, 18th; Springfield, Mo., 19th, 20th; St. Louis, 22d, one week.  
**COLVILLE KELLY TROUPE.**—San Francisco, Nov. 3. Long engagement.  
**CLINTON HALL'S STRATEGISTS.**—Broadway Opera House, New York, this week.  
**CRITERION COMEDY CO.**—Pittsburg, 8th, one week; Williamsburg, N. Y., 15th, one week; Providence, 22d, one week; New England circuit, 29th, one week; Boston, Jan. 5, two weeks; Philadelphia, 15th, one week; Brooklyn, 20th, one week.  
**C. L. DAVIS & ALVIN JOSELYN.**—DEN THOMPSON.—Trenton, 11th; Lancaster, Pa., 12th; Reading, 13th; Scranton, 17th.  
**DUPRE & BROS. MINSTRELS.**—Elkhart, Ind., 11th; South Bend, 12th; La Porte, 13th; Michigan City, 15th.  
**EDWIN BOOTH.**—Resting until March 8. Opens then at Park Theatre, Boston.  
**E. A. SOTHERN & COMPANY.**—Grand Opera House, New York, Dec. 8, three weeks; Broadway Theatre, Philadelphia, 29th, two weeks; National Theatre, Washington, Jan. 12, one week; Holiday Street Theatre, Baltimore, 16th, one week; Grand Opera House, Cincinnati, 26th, one week; Olympic Theatre, St. Lo., Feb. 2, one week; Hooley's Theatre, Chicago, 9th, one week; California, 23d, six weeks.  
**EMMA ABBOTT OPERA CO.**—Cincinnati, 8th, one week; Chicago, 15th, one week.  
**EMERSON'S MEATHEMERIAN MINSTRELS.**—Cleveland, O., 10th to 13th.  
**FORD'S JUVENILE PINAFORE CO.**—Detroit, Mich., 8th, one week.  
**F. C. BANGS.**—FANNY DAVENPORT AND CO.—St. Louis, Mo., 8th; St. Joseph, 15th, 16th; Atchison, 17th; Lawrence, Kan., 18th; Kansas City, 19th, 20th; Sherman, 21st; Dallas, 23d; Austin, 24th, 25th; Benham, 26th; Houston, 27th; Galveston, 29th, one week.  
**FREDERICK PAULING.**—GILBERT & SULLIVAN'S PINAFORE CO.—Fifth Avenue Theatre, N. Y., prolonged engagement.  
**GORMAN'S CHURCH CHOIR CO.**—Chicago, 8, one week.  
**F. S. CHA KPHAU AND BOSTON CO.**—Elmira, N. Y., 11th; Buffalo, 12th, 13th; Erie, Pa., 15th.  
**FRAYNE-TIFFANY CO.**—San Antonio, Texas, 12th, 13th; Houston, 15th, 16th; Brenham, 17th; Austin, 19th, 20th; Dallas, 20th; Parsons, Kas., 22d; Fort Scott, 23d; Kansas City, Mo., 24th, 25th; Atchison, 26th; St. Joseph, Mo., 27th; Hannibal, 29th; Quincy, Ill., 30th, 31st; Jacksonville, Jan. 1; Decatur, 2d; Springfield, 3d; St. Louis, 5th, one week.  
**FRANK MAYO.**—En route from San Francisco. Grand Opera House, N. Y., 29th.  
**GUS WILLIAMS.**—Reading, Pa., 11th; Easton, 12th; Trenton, N. J., 13th; New Brunswick, 15th; Newark, 16th; Paterson, 17th; Jersey City, 18th to 20th.  
**GOTTIOLD'S OCTOBER CO.**—Newark, N. J., 12th, 13th.  
**GROVER'S BOARDING HOUSE COMB.**—HAYKEL'S ENTERTAINERS.—HAYKEL'S ASTORIAN MINSTRELS.—Buffalo, 15th, 16th, 17th.  
**HAYKEL'S CHURCH CHOIR CO.**—Petersburg, Va., 11th; Norfolk, 12th, 13th; Washington, 15th, one week.  
**HAYKEL'S GEORGIA MINSTRELS.**—Frankfort, Ky., 11th; Winchester, 12th; Lexington, 13th; Cincinnati, 15th, one week.  
**HAYKEL'S JUVENILE PINAFORE CO.**—Detroit, 11th, 12th, 13th; Grand Rapids, 15th; East Saginaw, 16th; Bay City, 17th; Fort Huron, 18th; London, Ontario, 19th; Hamilton, 20th; Buffalo, 22, one week; Toronto, Can., 29th, one week.  
**HARRY WEBBER, NIP AND TUCK.**—Hornellsville, N. Y., 11th; Scranton, Pa., 12th, 13th; Philadelphia, 15th, one week.  
**HELEN POTTER'S FLEADES.**—JOHN MCGULLOUGH.—Baltimore, 8th, one week; Bridgeport, Ct., 16th; New Haven, 17th; Holyoke, Mass., 18th; Providence, R. I., 19th and 20th; Park, Brookfield, 22d, one week; Walnut, Philadelphia, 29th, one week.  
**JOHN P. SMITH'S TOURISTS.**—Boston, 15th, two weeks.  
**JOHN T. RAYMOND'S CO.**—Milwaukee, Wis., 12th, 13th; Lafayette, Ind., 15th; Terre Haute, 16th; Evansville, 17th; Louisville, Ky., 22d, one week; New Orleans, 29th, one week.  
**JOHN A. STEVENS' UNKNOWN CO.**—Terry, Ind., 11th, 12th; Evansville, 13th, 14th; St. Louis, 15th, one week.

**JOSEPH JEFFERSON.**—Washington, 8th, one week.  
**J. K. EMER.**—Park Theatre, N. Y., this week.  
**JOS. MURPHY'S KERRY GOW.**—Newark, O., 11th; Columbus, 12th, 13th; Detroit, 15th to 19th; Fort Wayne, 20th; Haverly's, Chicago, 22d, two weeks.  
**JANASCHER.**—Nebraska City, Iowa, 12th, 13th; Lincoln, Neb., 15th, 16th.  
**JANE COOMBS.**—Newark, N. Y., 11th; Palmyra, 12th; Lyons, 14th; Oneida, 15th; Rome, 16th; Fort Plain, 17th; Amsterdam, 18th; Watertown, 19th.  
**KATE CLAXTON COMB.**—Park Theatre, Brooklyn, 8th, one week; Walnut Street Theatre, Phila., 15th, one week.  
**KIRALEY'S BLACK CROOK CO.**—KATE THAYER GRAND CONCERT CO.—Columbia, S. C., 15th; Augusta, Ga., 16th; Charleston, 17th; Savannah, 18th; Macon, 19th, 20th.  
**LOTTA.**—Louisville, 11th, 12th, 13th; St. Louis, 15th, two weeks; Cincinnati, 29th, one week; Baltimore, Jan. 5, two weeks; Washington, 19th, one week; Pittsburg, 26th, one week.  
**LAWRENCE HARRITT.**—Bloomington, Ill., 11th; Indianapolis, 12th, 13th, 14th; Richmond, Ind., 15th; Dayton, O., 16th; Columbus, 17th; Worcester, 18th; Youngstown, 19th; Wheeling, 20th.  
**MILTON NOBLES.**—Quincy, Ill., 12th, 13th; Pope's Theatre, St. Louis, 15th, one week.  
**MARY ANDERSON.**—Columbus, O., 10th, 11th; Wheeling, 12th, 13th; Youngstown, O., 15th; Akron, 16th; Cleveland, 17th to 20th.  
**McKEE HANKIN TROUPE.**—Washington, Dec. 8, one week; Baltimore, 15th, one week; Philadelphia, 22d, two weeks.  
**MM. KENTZ'S MINSTRELS.**—Kokomo, Ind., 11th.  
**MILISS PILEY PARTY.**—Cleveland, 8th, one week; Columbus, 25th; Olympic Theatre, St. Louis, Jan. 12, two weeks.  
**MAHETZKE ENGLISH OPERA CO.**—New Orleans, 8th, two weeks; Mobile, 22d, 23d, 24th; Montgomery, Ala., 25th; Atlanta, remainder of week; Nashville, 29th, 30th; Cincinnati, Jan. 5, one week; Indianapolis, 12th, three nights; Dayton, 15th, Columbus, 16th, 17th; Detroit, 19th, one week.  
**MRS. G. G. HOWARD'S UNCLE TOM CO.**—MAHETZKE GRAY'S FRENCH OPERA CO.—Booth's, New York, this week; Philadelphia, Dec. 15, two weeks; New Orleans, 29th; four weeks; St. Louis, Jan. 25, one week; Chicago, Feb. 2, two weeks; Cincinnati, 16th, two weeks.  
**MY PARTNER, ALDRICH AND PARLOE.**—Park Theatre, Philadelphia, 8th, two weeks; Brooklyn, 22d, one week; Williamsburg, 29th, one week.  
**MAHETZKE ENGLISH OPERA CO.**—Savannah, Ga., 10th, 11th; Augusta, 12th, 13th; Atlanta, 15th, 16th; Montgomery, Ala., 17th, 18th; Mobile, 19th, 20th; Galveston, Tex., 22d, one week.  
**MAFFITT & BARTHOLOMEW.**—MRS. SCOTT-SIDDONS.—MINNIE PALMER'S BOARDING SCHOOL CO.—Boston, 8th; Jersey City, 15th to 17th; Utica, 18th; Syracuse, 19th, 20th; St. Catharines, 21st; Hamilton, 23d; Detroit, 24th to 27th; Chicago, 29th, one week.  
**NICK ROBERTS' HUMPTY DUMPTY TROUPE.**—Cincinnati, 22d, one week.  
**OLYMPIA DODD BYRON.**—Columbus, O., 11th; Chillicothe, 12th; Dayton, 13th; Fort Wayne, Ind., 15th; Toledo, O., 16th; Ann Arbor, Mich., 17th; Grand Rapids, 18th, 19th; Iowa, 20th; Detroit, 22d, 23d, 24th; Rochester, N. Y., 25th, 26th, 27th.  
**FRANK ARDEN ROGERS CO.**—Grand Haven, Mich., 11th; Albion, 12th; Marshall, 13th.  
**GOODY GOODY COMBINATION.**—Newport, R. I., 11th; Bristol, Mass., 12th; Worcester, 13th; Lawrence, 15th.  
**PAT ROONEY COMB.**—Williamsport, Pa., 11th; Harrisburg, 12th, 13th; Lancaster, 15th; Reading, 16th; Pottsville, 17th; Mauch Chunk, 18th; Pittston, 19th; Scranton, 20th; Wilkesbarre, 22d; Bethlehem, 24th; Easton, 25th; New Brunswick, N. J., 26th; Trenton, 27th; Philadelphia, 29th, one week.  
**RICHMOND AND YON BOYLE.**—O'Leary, Pa., 18th; Thiville, 19th; Meadville, 20th; Bradford, 24th, 25th; Corey, 26th.  
**RICK'S SURPRISE PARTY.**—New Orleans, 17th, two weeks; Chicago, 22d, two weeks.  
**RENTZ-SANTLEY NOVELTY CO.**—Knoxville, Tenn., 11th, 12th; Chattanooga, 13th; Nashville, 15th, 16th; Evansville, Ind., 17th; Terre Haute, 18th; Decatur, Ills., 19th; Belleville, 20th.  
**RICE'S EVANGELINE CO.**—Walnut Street Theatre, Philadelphia, this week.  
**ROBSON AND CRANE.**—Williamsburg, 8th, one week; Philadelphia, 15th.  
**ROBERT MCWADE.**—SINN'S BROOKLYN PARK THEATRE CO.—Brooklyn, Jan. 12, one week; Newark, 19th; Paterson, 20th; Holyoke, 21st; Bridgeport, 22d; New Haven, 23d; Providence, 24th; Fall River, 16th; Worcester, 27th; Meriden, 28th; Jersey City, 29th, 30th, 31st.  
**SAVILLE OPERA CO.**—Evansville, Ind., 11th, 12th; Keokuk, Iowa, 15th, 16th.  
**STANCOCK ITALIAN OPERA CO.**—New Orleans, this week; National Theatre, Washington, D. C., Jan. 6, one week; Academy, Baltimore, 12th, one week; Booth's, N. Y., 19th, two weeks; Globe, Boston, Feb. 2, two weeks.  
**STEELE MACKAY'S MADISON SQUARE CO.**—Brooklyn, 8th, one week.  
**SALSBURY'S TROUBADOURS.**—St. Louis, 8th, one week; Louisville, Ky., 15th, one week.  
**SARGENT'S COMEDY CO.**—Buffalo, 8th, one week.  
**THE WILKINSONS IN UNCLE TOM.**—THE FLORENCE.—15th, 16th, 17th; Nashville, Tenn., 18th, 19th; Evansville, Ind., 20th; Terre Haute, Ind., 22d; Chicago, Ill., two weeks; Jan. 5, Madison, Wis.; 6th, La Crosse, Wis.; 7th, Winona, Minn.; 8th, 9th, St. Paul, Minn.; 10th, Minneapolis, Minn.; 11th, Cedar Rapids, Ia.  
**TONY DUNN'S HUMPTY DUMPTY.**—Cincinnati, 8th, one week.  
**WEATHERSBY-GOODWIN FROLIQUES.**—Baltimore, 8th, one week.  
**WIDOW BEDDOTT COMB.**—Cleveland, 8th, one week; Pittsburg, 15th, one week; New York, 22d, one week.

CINCINNATI.

Pike's Opera House: The Cincinnati public were not very enthusiastic over the concerts of Herr Joseffy, given Monday, Tuesday and Wednesday evenings. He gave way on the 4th to Miss Neilson, who, in spite of the thrashing she received from the leading dailies, the morning after the opening performance of Romeo and Juliet, packed the house the remainder of the week. It is just a twelfth month since Miss Neilson made her debut as Viola in Twelfth Night at the Grand Opera House, this city, supported by the stock company, which then comprised such members as Frank Roche, James A. Mende, Edwin Price, George Morton, Harry B. Price, now Kattie Baker, of Neilson's company. The performance last evening, when compared with the first production by Miss Neilson, was merely a farce. The entrance of the adorable Adelaide was invariably announced by the long "waits" that occurred nightly during her short engagement. Next week will usher in Emma Abbott's English Opera co., followed a week later by Harry Sargent's Comedy co.  
Grand Opera House: The success waiting on Bob Miles since the opening of the season still continues to cling to him. Hearts of Oak drew large audiences every night, and highly pleased all classes of theatre-goers. Each member of the co. is deserving of their well-earned encomiums. Even the baby, eight months old, brings down the house by

its good behavior and early-eating. Little Alice Hamilton is one of the brightest child actresses ever introduced to a Cincinnati audience, and makes her courtesies on nightly calls before the curtain with a grace and cuteness that fairly shakes the house. Tony Denier's Pantomime troupe establish their "deaf and dumb" asylum for to-morrow evening, to be removed on the 15th by Haverly's Georgia Minstrels.  
Henck's Opera House: Laura Alberta's play of Eline, or Hush, as Al Thayer of the Enquirer appropriately styles, owing to its being a mysterious mixture of numerous well-known plays, did not draw satisfactorily. To-morrow evening John Dillon will ride the Dark Horse; or, Our Next President, supported by Louise Dillon and John W. Blaisdell.  
Coliseum: Stella Leland in Shadowed till Death, reaped a fair harvest, but the play and the excellent variety offered is deserving of credit. The Davene Family of gymnasts proved the strongest card. The coming week Manager James Douglas, late of Robinson's, will play Roaring Ralph Stackpole, supported by the stock co.  
Items: Joseph Proctor, the tragedian, leaves the 8th for Chicago. He will fill an engagement at Henck's in February.—James Douglas, late manager of Robinson's, will be tendered a benefit at the Coliseum next Friday evening.—Minnie Palmer is booked at the Opera House, and Manager Collins of Henck's yesterday closed an engagement with McKee Rankin for the Danites.—Manager Burnham of Pike's has been laid up in bed for several days past, as has also Manager Constantine of Coliseum.—Al Thayer was presented with a beautiful Elk badge last Sunday by Al Richards of the Nip and Tuck comb. Al is well deserving of presentations, as he is one of the most whole-souled men toward the profession that the press of our city claims.—At as early as half past seven o'clock this (Sunday) evening, all the "over-the-Rhine" theatres were fairly crowded. The audience already assembled at the Grand to witness the production of Hearts of Oak, which comb, remained over till morning with the certainty of a "booming house" to-night. Crowds were still pouring in, when they were informed that no performance would be given, and that the money would be refunded. An order to close was issued at 12 o'clock last night to all theatres, and by 9 o'clock this morning all were aware of the fact. Still, they paid no attention to it, with the exception of the Grand, the company remaining at their different hotels. The event has created quite a stir in theatrical circles. Managers of giddy houses apprehend a clean sweep, and Manager Snellbaker of the Vine Street postpones his visit to New Orleans, fearing some trouble with the authorities.  
Comstock's: Helen Potter's Pleiades, including Swedish Lady Quartette, Anna Teresa Berger with her cornet, and Felix Regamey, caricaturist, drew splendid house 2d, pleasing all. The excellent New York Criterion Comedy co. paid us a first visit 3d and 4th, and when they come again they will have big houses. They presented Our Daughters and Freaks. Weather against them, although second night was good. Should have put on Freaks first, as it is very taking. Louise Sylvester's "hunk-up" in Freaks is wonderful. Better than the fairy in Florences. Miss M. Earle was charming as Florence Goldblum. DeWolf Hopper, as Dr. Ketchum, was simply immense, while F. Mackay's Crank was finely acted. John Ogden, A. H. Canby and others very good. Not a "stick" in the party. Coming: John A. Stevens in Unknown 5th and 9th; Oliver Doud Byron in Across the Continent 11th; and lastly we are to be inflicted with Rial & Draper's Uncle Tom's Cabin co. 12th and 13th.  
Grand: Adelaide Neilson 1st and 2d, in Romeo and Juliet and Twelfth Night, drew good houses. Might have been crowded if the prices were more reasonable. Support very fair. Edward Compton (from London theatres) was not a model Romeo by any means. Sanger's Mercutio was good. Adelaide is not a great actress. Her success is due to her pretty face, pleasing appearance on the stage and her manager, Max Strasch. That pleasing little company, Salsbury's Troubadours, drew a fair house 3d. Ada Gray, with Watkins' so-called Fifth Avenue co., presented New Magdalen, East Lynne and Lady Audley's Secret 5th and 6th, to small houses. Coming: Mary Anderson in The Hunchback and Evadne, 10th and 11th; Joseph Murphy in Kerry Gow and Sham Rhue 12th and 13th; Lawrence Barrett 17th.  
Items: Constable Johns, who levied on \$26 at the Grand for an old debt against Will Rankin, was acquitted. Charles Miller of Austin & Wier's claims the money on behalf of the connection he had with Rankin's Minstrels, while the burly Morris-Miller claims it as Neilson's advance sales. Whose is it?—Harry Cowell left 7th for Cleveland, in advance of Laura Alberta comb.—John B. Miller opened the new Opera House at Nelsonville 27th, with the Alberta co., playing three nights, last one turning people away.—James Robinson and his son Clarence travel next year with our Sells Brothers' circus.—The attaches of Cooper & Bailey's show stopped to feed their stock here 3d. They were en route from Texas to Philadelphia, where they winter.—John Ogden and Louise Sylvester of Criterion co. were recognized as old favorites, formerly of Ellsler's Cleveland co.—Frank Murdoch and wife, Irene, have been tendered an offer by Howard Clifton to travel with the Holman Opera troupe. The illness of Mr. Murdoch's wife prevents their accepting at present.—Mr. Whitcarr, a pleasant gentleman of the Criterion company, made quite a hit as the stammering young Dr. Galen.—Following professional gentlemen were in town last week: Charles A. Mathew, manager Fifth Avenue comb., supporting Ada Gray; Mr. Watkins, advance for same; F. M. Chapman, advance for Mary Anderson; Manager R. J. Miles of Grand Opera House, Cincinnati; Frank V. Hawley, agent Joseph Murphy comb.; Joseph Chenet, general agent Rial & Draper's comb., and Mr. McAdams, agent John A. Stevens comb., the latter having lost a box of lithographs, which accounts for delay in getting up paper for Unknown.  
Cleveland: Haverly's famous Mastodon Minstrels have drawn crowded houses during the week just closing. It is almost needless to say that their performance was first-class in every respect and gave universal satisfaction. Annie Pixley opens 8th, for one week, in M'iss, supported by McDonough's comb. Mary Anderson 17th to 20th.  
Academy: Harry Webber's Nip and Tuck was presented week of 1st. The piece is full of startling surprises, and some novel scenic effects are introduced. Neil Burgess opens 8th, for one week, in Petroleum V. Nabby's dramatization of Widow Bedott, supported by George Stoddard and a competent co.  
Case Hall: 12th and 13th, the New York

Miniature Opera troupe in Pinafore. 11th, Cleveland Vocal Society concert.  
Comique: New faces 8th—Turner, Walsh and Harris, the Virginia Trio; Edith Lyle, Charles Benedict, Fields and Leslie, Charles Glidden, Mullaly and Fenton. Retained, Dilks and Wade.  
Items:—A big delegation from the "rural districts" came in Friday evening to see the Mastodons.—The Mendelssohn Quintette Club's Chamber concert at Brainard's music-rooms 5th, was an artistic success.—Haverly's Juvenile Pinafore co. will be at the Opera House week of Jan. 5.—Some very indecent performances have been given lately at the Comique, and our sleepy city authorities have been asked to wake up and suppress them.—The Cleveland Opera co. are rehearsing Chimes of Normandy, and will soon produce it at the Opera House.—The Mirror can be found every Thursday evening on the news-stand of R. T. Van Epps & Co.  
SPRINGFIELD.  
Dec. 6.—Black's Opera House: Mendelssohn Quintette Club 3d, to poor house. Good concert. Booked: Oliver Doud Byron 8th, Richmond & Von Boyle comb. 10th and 11th, Nellie Brown, dramatic reader, 18th, Julia A. Hunt comb. 24th and 25th (Xmas matinee). Items: The following professionals were in town the past week: Col. Hunt, manager Julia Hunt comb., George Stanhope, advance agent O. D. Byron, Charles E. Pemberton, stage manager Academy of Music, Bradford, Pa., and Prof. Frank Fox, fire-king.—THE MIRROR is booming.  
AKRON.  
Dec. 1.—The Criterion Comedy co. presented Our Daughters to a fair house, and on Tuesday evening Freaks to a much larger audience. Their performances were of the very highest order. The following attractions are booked: 16th, Mary Anderson; 17th, Frank Chanfrau; Jan. 5, Big Twelve Minstrels; 10th, Philadelphia Church Choir Pinafore; 14th, Weathersby-Goodwin Froliques; 19th, My Partner; 25th, Adah Richmond; Feb. 4, Kate Claxton; 10th, Wallack's comb.; 19th, Boston English Opera co.; March 15, Lotta. Item: The stage setting on Monday and Tuesday were finer by far than ever seen here before, the credit of which is due Messrs. George M. Knox and Charles Smith.  
DAYTON.  
Dec. 5.—Music Hall: Mary Radcliffe and support 29th, matinee and evening; large houses, but the show was very thin on account (they said) Miss Radcliffe being taken suddenly ill at Chillicothe. Barney Macauley 3d, to a large and well-pleased audience, 3d, Adelaide Neilson in Twelfth Night, to a very large audience. Booked: Lawrence Barrett 16th. Gebhart's Opera House: Herne's Hearts of Oak 11th and 12th. Item: Both variety halls are doing well.  
LONDON.  
Music Hall: Edwards' Driller's closed a two nights' engagement 27th, to a large house. The company includes James S. and Katie Edwards, Mons. Julian and Mme. Martinetti, Albert Martinetti, T. J. Leonard and La Belle Gabrielle. Driller's is after the style of Patchwork, Hobbies, etc. New Orleans Minstrels 18th.  
ZANESVILLE.  
Music Hall: Ada Gray comb. 2d and 3d, in East Lynne and Article 47. Good show, but audiences small. Joseph Murphy 10th, in Kerry Gow. Heavily billed. Our new Opera House, which has been endorsed by McCullough, Barrett and others as one of the finest in the State, will be opened 22d inst.  
NEWARK.  
Dec. 6.—Mme. Rentz came on 1st to large house. The Love Sisters in their specialties were very fair. Ada Gray gave a patched-up rendition of Article 47 on 4th. The acting of the several bad amateurs she has with her was painful to witness. Coming: Oliver Doud Byron 9th, Jos. Murphy 11th.  
West Virginia.  
WHEELING.  
Opera House: The Pat Rooney comb. drew good houses. They were followed by the Criterion Comedy co. 5th and 6th, to fair business. Jos. Murphy, 8th and 9th. Mary Anderson, 12th and 13th.  
INDIANA.  
INDIANAPOLIS.  
Salsbury Troubadours have strengthened the well deserved reputation they have made elsewhere. Opera House was closed during the week. Lotta opens at the Park 8th, appearing in Musette, Zip and The Little Detective. Lawrence Barrett follows and fills out the remainder of the week, producing Richelieu, Ruy Blas, Money, David Garrick and Yorick's Love. At the Opera House James A. Herne and Katherine Corcoran give the latest success, which received such a splendid send-off from your Chicago correspondent, Hearts of Oak, commencing the 8th, and playing for four nights and one matinee.  
Crome's Garden: Ida Vincent, the dashing vocalist; Baby Rhinocart; Mous, Henrico, club manipulations and wire walking. The drama, The Shadow, was the closing feature. Next week, Turner will produce a local burlesque. Billy Courtwright, Minnie Kent, McCain Sisters and Mason and Crosby are the new stars.  
Item: Mrs. Fred Felton is making very rapid advancement in her chosen profession. Her excellent portrayal of the character entrusted to her in the drama of The Shadow entitles her to special mention.  
TERRE HAUTE.  
Wilhelmj in grand concert to fair and appreciative audience. Dec. 1. The artist, ably assisted by Max Vogrich at the piano, was encored at each appearance to such an extent that he found it useless to refrain. The prima-donna, Mile. Marie Salvotti, was also well received. 8th, Barney Macauley as Uncle Dan'l. I predict a full house.  
Items: The Opera House has a very efficient corps of ushers.—Adelphi: 8th, Taylor and Powers, Minnie Gray, Kitty Peasley, Aggie Floyd and Ettie Williams.  
LAFAYETTE.  
Opera House: Barney Macauley 5th to large house, although a very bad night. Items: The father of Minnie Madden, the young lady who plays Clip in Messenger from Jarvis Section, died at Indianapolis yesterday.—Haverly's Juvenile Pinafore co., who were to have played here this evening, cancelled their engagement.—John T. Raymond 18th.  
RICHMOND.  
Phillips' Opera House: Barney Macauley came 3d, appearing to poor business, which may be attributed to the bad weather. Mr. Macauley gave universal satisfaction. Support excellent. The management of the Grand still continue the skating rink, and thing it more profitable than the drama. Lawrence Barrett appears as Hamlet at the Grand 15th.

EVANSVILLE.  
Opera House: Oliver Doud Byron played 5th and 6th to poor business. Barney Macauley is billed for 9th. Saville Opera co. comes 11th and 12th, in Sorcerer and Bohemian Girl, followed on 13th by John A. Stevens in Unknown. Evans Hall: Wilhelmj 15th, under the management of T. J. Groves, Donovan's Tennesseans 25th and 26th.  
KENTUCKY.  
LOUISVILLE.  
Macauley's: Oliver Doud Byron 1st, for three nights, to fair business only, owing in part to bad weather. Mr. Byron should improve his support. He goes from here to Vincennes; Evansville to follow. Mary Anderson's many friends in this city turned out en masse on her opening night, which occurred the 4th, and throughout her short engagement business was very large. 8th, for three nights, Haverly's Georgia Minstrels; 12th, three nights, Lotta.  
Davis: Closed during the present week. Opens 8th with Adele Belgarde, under Sargent's management.  
Metropolitan: The Two Orphans, by the stock, during past week, to good business, and was well put on. Next week, Anna Boyle in drama, Oppression.  
Knickerbocker: The usual large business has been done with the following artists in their specialties: John M. Turner and his banjo, Carlotta Banks, serio-comic; Emma Hoffman, Barlow Brothers, song-and-dance; Alice Somers, Tommy Neil in Irish specialties; Johnny Brace, Roy Alphonso, and Taylor and Powers. Booked for 8th: Williams and Pickett, Jennie Farren, Sheridan and Reilly, Billy Wells, D. B. Enery and Laura Russell. Retained: Emma Hoffman, Alice Somers and Carlotta Banks.  
Items: Harry Sargent has spent several days of the past week in the city, making arrangements for Adele Belgarde, who opens at Davis' 8th.—Nick Roberts' Humpty Dumpty co. make a one-night stand 13th, at Masonic Temple.—Duprez & Benedict's Minstrels are booked at Library Hall 25th, 26th, and 27th, and John T. Raymond at Macauley's Christmas week.—The D'Alve Sisters disappointed Manager Borden this week, for the second time this season, and sent no excuse. Managers will be warned.  
LEXINGTON.  
Dec. 5.—Opera House: Mary Anderson and co. presented Ingomar 2d and Evadne 3d. Her world-renowned reputation, and the fact of her being a Kentucky girl, combined to gather the largest audience ever assembled in the Opera House. The box sheet indicates a large house for Mme. Rentz's Minstrels 6th. Nick Roberts' Humpty Dumpty is billed for 10th. We are threatened with an amateur infiction soon. Pity us.  
OWENSBORO.  
Dec. 5.—Miles' Juvenile Pinafore co., under the direction of Julius Cahn, at Hall's Opera House, 4th, to a large and appreciative audience. The co. was well billed.  
TENNESSEE.  
MEMPHIS.  
Dec. 4.—Lotta is here, playing to large and enthusiastic audiences. The engagement closes to-night, and the little lady goes to Nashville for two nights, thence to Indianapolis, Ind., three nights, to Louisville, from there to St. Louis, one week. Friday and Saturday of this week Saville & Lee's troupe in Pinafore and Trial by Jury.  
NASHVILLE.  
Masonic Theatre: Rice's Surprise Party 1st, three nights and matinee. Played to large business. 5th, Lotta opens for two nights and a matinee; every seat in the house has been sold for each performance. Next week, Saville Opera co. and Barney Macauley. Grand Opera House: Grover's Boarding-House 12th and 13th.  
ILLINOIS.  
CHICAGO.  
McVicker's: California seems to be a mine of soubrettes, and Annie Pixley is of its best pan-outs. It strikes me that it would be a good idea for every singing chambermaid to make a pilgrimage to the Slope, and there seek a little of the inspiration which the glorious climate affords. Miss Pixley is a delightful actress and singer, and illumines the bad play of M'iss. She is like a candle in a hollow pumpkin, and such talents as hers are wasted playing seconds to great and good John McDonough. The last named personage makes a first-rate Yuba Bill, and W. T. Johnson, as Smith, is a most natural and shaggy old bum. Ben G. Rogers replaces F. B. Wilson as Boeswinger, and Murray Woods, Com. T. Murphy as Jake. Robert Fulford (Mr. Pixley) now plays the Greaser—and badly, too—and F. Kilday, last season a utility man of the California Theatre, struggles desperately with the Schoolmaster. Lizzie Rich doubles Mrs. Smith and Clytie. Business moderate. 8th, Adelaide Neilson, supported by Edward Compton (the newest English "Montague") and co., opening in Romeo and Juliet. Twelfth Night, As You Like It and The Hunchback will be given during the week. 15th, Cymbeline is to be produced for the first time in this city, with great attention to scenic accessories.  
Haverly's: Tony Denier's Humpty Dumpty, in the person of George H. Adams, who, with James T. Maffit, may be said to be the only American clowns worthy the name, has grinnaced and grinnid this week to the great delight of the small-fry, and indeed to the apparent gratification of the elders. Tony's co. is the best in this line, and he deserves the good business which he is having. 8th, Haverly's Juveniles in P—, 15th, Emma Abbott Opera co.  
Hooley's: John T. Raymond in Woolfart's Roost—a play worthy the author of Fifth Avenue, Ruth and Brass—has played to thin houses. The co., with the exception of Al Weaver, did poorly. Young Joe Holland should play utility parts for several seasons—even then I doubt whether he would be an actor. I understand John T. will soon pack away Fawcett Rowe's productions and tempt fortune with the very much played Sellers. The last-named piece, My Son and Bartley Campbell's Risk, constitute the repertory for the week of 8th.  
Hamlin's: Harry G. Richmond was a good end-man in minstrel troupes, and it is sad that his ambition induced him to wash away the burnt-cork and try the role of a white face comedian, in which he is not a success. Our Candidate, by Levin C. Ties—wherever he may be—is as bad a play as I have seen since I last visited the Lyceum Theatre. With the exception of Alf McDowell, whose Editor of the "Jumpy" Jervis type was immense, the co. are ordinary performers. Von Boyle's Chinaman is very bad, so bad that he was roundly hissed on Thursday night. Business has been good—the roar and rattle of the play well suited the patrons of Hamlin's. 8th, the Pathfinders and Milton Jaspers in Scraps—something in the Troubadour line. Marie Jasper, Fanny Beane, Charles



Gilday, Charles Kneass, J. N. Rentfrow and Milton Jasper are among the co.

Olympic: A good programme, the principal features of which were the voluptuous Jennie Hughes in serio-comic songs, and Robert Nickle, a clever prestidigitator, who preface the sure salary of a solid engagement to the dreary fun of running his own show and conducting railroad ties. Attendance fair. 8th, Harry Woodson, Blumhardt and dogs, Minnie Clyde, Sam Durin, Morgan and Mullen, Carrie, Howard, Kenney and Powers, Lester and Williams (who know one song-and-dance, and that not very well), and Burton Stanley, a dizzy female impersonator, in a sketch called Flirting, attributed to the bills to Den Thompson. Den, I think, does not write sketches for bad variety men now-a-days. There will be special matinees during the week, at which will appear Burton Stanley's Juvenile Opera co. in an opera by Gilbert and Sullivan, the title of which commences with the letter "P."

Lycium: Mr. Job A. Lord is up to the same old game. Fred Wren has been shown to the patrons of this house in New York by Gaslight, which is, of course, Mr. Daly's play. Under the Gaslight, Mr. Job A. Lord announces 8th On Time, followed by Ireland As It Is, in both of which will appear F. R. Wren, supported by the lachrymose Mrs. Job A. Lord.

Academy: George France in A Block Game and the well-known minstrel, Billy Sweetnam, have been the chief attractions at Mr. Emmett's house during the week past. Business good. 8th, J. Z. Little in Roving Jack, Mulligan and Morris, and Moore Sisters.

Halsted Street: John R. Allen is the star 8th, in O'Neil the Great; or, the Patriots of 1600.

Items: George E. Sands, advance agent of Robert McWade, is in town. McWade, of course, has busted, or will before long—only to reorganize and try it over.—Fred Schwab, late of the New York Times, and manager of Miss Neilson, arrived here yesterday.—Cambridge is getting together a party to give a performance to the striped gentry of Joliet on Xmas Day.—Harry Pearson, late of McVicker's, is managing an amateur club.—George F. Leacock and George S. Gray are in town. Leacock has not yet produced Bill Siegel's play of Destiny.—A dispatch to the Tribune from St. Louis says that Max Maretzek has disappeared, leaving his opera co. nearly dead broke. Maretzek is said to owe C. Turner and wife (Annis Montague) \$1,500. Salaries to the rest are largely in arrears. It is hoped that Maretzek has merely gone after money to float his troupe.—Patti and concert co. 8th, 12th and 13th at Central Music Hall.—Algernon Granville, once a clerk in the English dramatic agency of R. Blackmore, has established a dramatic and lecture bureau at room 72, 161 La Salle street, this city.

Dec. 6.—Fanny Davenport 3d, in Pique, and 4th, in London Assurance and Oliver Twist, to good houses. Milton Nobles 12th and 13th.

#### Missouri.

##### ST. LOUIS.

Dec. 5.—Pope's: The Bowers-Thompson comb. have been doing a very good business at Pope's this week, and their new version of Lady Jane Grey is a good one, barring some pretty free liberties taken with history. Mrs. Bowers and Miss Thompson carried the piece, as neither Mr. McCollum nor E. F. Thorne were satisfactory in their respective roles. Mr. Henderson made an excellent Edward VI., and evinced exceedingly good qualities. Dec. 8, Court and Stage by the Bowers-Thompson comb.

Grand Opera House: Max Maretzek's sparkling opera, Sleepy Hollow, was warmly received by the musical people of St. Louis, who, unfortunately, are not so numerous as they might be, and the business was not what it should have been. The cast is the best seen here in light opera for some time. Messrs. Turner, Gardner and Fiske were excellent, and Annis Montague and Mrs. Rice-Knox made strong successes. Pretty Annie Shaffer was recognized florally by her admirers. On Thursday evening, Bohemian Girl—rather poor performance. Saturday night Pinafore and an act of li Traviata. 8th, the Troubadours.

Olympic: Haverly's colored minstrels gave a good show, and attracted good houses. The colored population turned out well and filled the upper portion of the house. The comedies of Kershaw, Devonear and Mack were very funny, and the tenor singing of William King and the banjo playing of Baker were very fine indeed. 8th, Fanny Davenport in Pique.

Splinters: The Theatre Comique is giving a tip-top show and is reaping a good harvest of ducats.—Julia Beckendorf, a well-known amateur pianist, gave a concert at Mercantile Library Hall to a fine audience.—On Saturday, 15th, Macbeth is to be given at Pope's, with Mrs. Bowers and Miss Thompson alternating in the character of Lady Macbeth, and Messrs. E. F. Thorne and J. C. McCollum in the character of Macbeth.—The Globe Theatre opened Nov. 29 with a role of enchantment. The theatre looks finely, having been renovated and furnished with folding-chairs. The prices are advanced, but the attendance seems to hold good.—Milton Nobles commences an engagement at Pope's on the 15th.—The Post-Dispatch republished an article from the Leavenworth Times, accusing Carotta Patti of disappointing the public through too close application to beverages. Her agent Mr. Chizard, and the lady herself are out in strong cards making unqualified denials. Mme. Patti has commenced suit against the P.-D. for \$25,000 damages.

HANNIBAL.

New York Union Square co. is billed to play at Mozart Hall 19th; will have a large house. A delegation from Quincy, Ill., is expected to attend the entertainment.

#### Michigan.

##### DETROIT.

Detroit Opera House: Fortunately no engagement occupied this house the past week, and thereby it was magnificently draped in honor of its late manager, T. W. Davey. Dec. 9, Haverly's Mastodons for rest of the week.

Whitney's: The past week Wilhelm gave a concert to fair house, 3d. Nick Roberts' Humpty Dumpty co., three nights and matinee, to big houses and gave good satisfaction. Ford's Juvenile Opera co., this entire week, presenting Pinafore and Fatinitza. Next week, Joseph Murphy, for three nights; John Dillon for rest of week.

Items: The remnants of Grant's Comic Opera co. are still in town, waiting to make enough to get home on, which is hoped will be realized by a concert to be given.—I have just returned from the body of our late manager, Thomas William Davey, whose death all have heard of ere this, and whose funeral occurred this afternoon (Sunday).

His death did not occur unexpectedly. Although given up many times by his physicians, he had battled bravely against the inevitable, and kept up his undaunted courage to the last. Thousands grieve and sympathize with the widow and children of this noble man, who had endeavored himself to all he came in contact with, and the thousands who flocked to his annual benefits to show their appreciation of his endeavors to make Detroit one of the best of theatrical cities, today crowded Grace Church with such a throng as were never within its walls before. At a post-mortem examination yesterday, it was found that cancer of the liver and the smaller intestines were the direct causes of his death. The funeral services were very imposing, the church being decorated with the most beautiful flowers to be obtained, and the floral tributes from dear friends fairly covered the altars and bier. Entering the church, the body was borne by Managers R. E. J. Miles of Cincinnati, Jay Rial of Rochester, the Meech Brothers of Buffalo, G. W. Stephenson of Jackson, S. G. Clay of East Saginaw, W. H. Strickland of Chicago, and Col. T. Allston Brown of New York, the pall-bearers, from the church to the chapel (where the body remains for several weeks). The Knights of Pythias, of which Mr. Davey was a member, turned out in full force, and Spiel's Band furnished the music both at the church and on the march. Many and loving were the dispatches sent by former associates to the widow of their dead friend.

#### GRAND RAPIDS.

Dec. 4.—Powers' Opera House: 1st and 2d, Ford's Juvenile Opera co. in Pinafore and Fatinitza, to poor business. The co. deserved better. 5th, Wilhelm. Luce's Hall: Duprez & Benedict's Minstrels, 5th, John Denier's Humpty Dumpty 10th. Smith's: Doing a fair business this week. The new faces are: J. G. Whitfield in his comedy of The Yankee Farmer; the Lynn Sisters in songs and dances, and Trixie Vernon in her specialties.

Items: Prof. Rudolf Hennig, the violinist, now of this city, and formerly leader of the Russian Hussar Band, will play a duet with August Wilhelm at Powers' Opera House 5th.—Little Dollie Ellinwood of this city expects to join the Ford Juvenile co. at Detroit next week. She will be a valuable acquisition.—George A. Hall & Co., our prominent newsdealer, report a constant increase in the sale of THE MIRROR.

#### KALAMAZOO.

Union Hall: Haverly's Juvenile Pinafore co., booked here for 9th, were obliged to cancel, owing to burning of theatre in Toronto changing their route. They promise to cruise in this direction at some later date. Graves-Boniface co., due 11th, have also cancelled.

#### MUSKEGON.

Opera House: The Wilkinsons in Uncle Tom's Cabin 1st, to sign, "Standing-room only." Duprez & Benedict's Minstrels 3d, to crowded house. Booked: Wallace's Four-Star comb., 9th and 10th; Denier's Humpty Dumpty co., 11th.

#### Wisconsin.

##### MILWAUKEE.

Lawrence Barret has been with us for a week, and did a good business. He has very good support. I verily believe his finest conception is Shylock, though as Hamlet and Yorick he is splendid. As Richelieu he is sublime. He is more and more attractive upon every appearance. We were favored with David Garrick and Julius Caesar.

Academy: The Arion Musical Club's concert was a complete success 4th. Cinderella was presented in a most magnificent manner. Mile. Litta carried off all the honors of the evening. 10th, Carotta Patti. 8th, Wilhelm. John T. Raymond soon to appear. Herne & Belasco's co. in Hearts of Oak, Christmas week.

Milwaukee Theatre: Continues to give a good entertainment and draw fair houses. The two Hales and the Carrolls, very good song-and-dance and clog artists; Nellie Massa, a pleasing vocalist, with a form that is attractive; Sam Deerin, banjo artist, very good; Den Howe in wonderful shootin'. New co. next week.

#### MADISON.

Dec. 6.—Opera House: Haverly's Juvenile Pinafore 2d, to a large and enthusiastic audience. To say that every one was pleased at the entertainment given by these youthful artists poorly expresses the general feeling of those who were fortunate enough to be present. McConnell & Smith, local managers, have the thanks of our people for bringing the co. Lawrence Barrett comes 8th, in Hamlet.

#### Minnesota.

##### ST. PAUL.

Opera House: The long-expected Haverly's Juvenile Pinafore co. gave a very pleasing rendition of the operetta, two nights and matinee, Nov. 28 and 29, to crowded houses. At the matinee the house was so densely packed that many could not find standing-room. The audiences were fairly astonished and highly delighted; in fact, perfectly carried away by the singing and acting of these young people. Haverly's companies are sure of good houses in St. Paul. Nothing booked for coming week.

Conley's Varieties: Good business. New arrivals, Mile. Le Eta and Gus Peters, Della Trudale and O. Bowers.

#### Iowa.

##### KEOKUK.

Janaushek 2d in Mary Stuart to a crowded house, and 3d as Lady Macbeth to even better business, her total receipts being above \$800. Mr. Meredith as Macbeth divided the honors with the Madame. Saville English Opera, 18th and 19th. Fred Paulding telegraphed for dates on the 16th and 17th, but the engagement has not been concluded as yet.

#### New York.

##### BUFFALO.

Academy of Music: If the success of a new play can be judged from overflowing houses, tumultuous applause, and generally expressed satisfaction with the performance, then Nobby's production of the Widow Bedott ranks among the most successful of the many pieces that have been brought forward to receive the criticism of the pleasure-loving public. The announcement of "Standing-room only" was nightly hung at the entrance to the Academy during its four nights' stay in our city, and despite the miserably rainy weather that the Widow had to contend with, there was no falling off in the attendance, while the audiences were composed of the best people of the city. Mr. Burgess' impersonation of the Widow is truly wonderful, while the balance of the cast is first-class in every way. We predict for the Widow Bedott a most successful career. The last two nights of the week, Emerson's Megatherians played to large

houses. Sargent's Comedy co. in Contempt of Court Monday night to a good-sized audience, and will hold the boards for the whole week. The following week, commencing Monday, Haverly's Mastodons are to appear for three nights, and of course will draw full houses.

Shelby's Adelphi: There seems to be no abatement in the attendance at this place of amusement. Every night last week saw the seats well filled to witness one of the best performances that we have been favored with. This week: The Cottons, Ben, his wife Nellie, and charming little daughter Idalene, who opened to a royal big house in Faithful Bob. The play is one well calculated to please a mixed assemblage, and was received with evident pleasure by the large audience present. Olio: Favor and Shields, Tillie Antonio, Topack and Moore, Jerome Stansill, and Hallan and Hart.

Items: Mr. and Mrs. Chanfrau appear at the Hall Friday and Saturday nights of this week.—Haverly's Juvenile Pinafore co. at the Academy Christmas week.

#### BROOKLYN.

Haverly's: An Iron Will was presented Monday evening to a good-sized audience.

Park: Mr. Sothern's engagement last week proved a successful one. Crushed Tragedian drew the largest houses. Kate Claxton, in Double Marriage and The Two Orphans, opened Monday even n. Next week Narcisse by the Bandmann co. Academy: 11th, Aida by Mapleson co. Volks: K. H. Ks, who are Emerson, Clarke and Daly Brothers, in a specialty, written for them by James Green, entitled The Fascinating Coons; Parker Sisters, Reynolds and Cogill, John F. Sheridan and Alecia Jourdan, etc. Olympic: Mme. Delmar's troupe of females in a burlesque called The Seven Virgins. Court Square: Mastodon Female co. in variety business and burlesque.

Items: Clara Morris gave a reading at Beecher's church Saturday night. Some members of Mapleson's troupe also sang.—Col. Sinn has secured the right of playing Our Girls outside of New York and Philadelphia. He is now forming a company to play an Eastern circuit, commencing Jan. 12 at his theatre. The company will be known as Col. Sinn's Brooklyn Park Theatre co. G. K. Edeson, at present playing at Niblo's, New York, will take the leading part, and when that gentleman plays here it will be his first appearance in this city this season. Kossa Band will probably be one of the co. "But I have no desire to enter extensively into the managerial field. I am satisfied with confining myself to my own theatre, and have no ambition outside of it," said Col. Sinn.

An incident occurred at the Park Theatre on Monday evening of last week which at the time was thought of no significance, but which has since taken a serious turn, and I am requested by both Col. Sinn and W. H. Young, Mr. Sothern's manager, to place before the numerous readers of THE MIRROR a truthful explanation of the case. Edward Lamb, who is playing with Mr. Sothern, has many admirers in Brooklyn, and these latter, being desirous of showing their appreciation, wished to present Mr. Lamb with a basket of flowers passed over the footlights. To this latter movement Mr. Young objected, on the ground of its being contrary to Mr. Sothern's rules. Determined to carry out their purpose, Mr. Lamb's friends appealed personally to Mr. Sothern, who consented if the flowers were presented by gentlemen; but if by ladies, no. The flowers were passed over the footlights.

The matter, however, did not end here. Mr. Lamb's friends believed the objection to proceed from Mr. Young's being vexed at the slight given to Mr. Sothern by presenting the flowers to Mr. Lamb instead of the star. Of course those in the profession will uphold Mr. Young, but THE MIRROR has many readers among the public who will not so readily grasp the situation. But Mr. Lamb's friends have no cause to feel sorry about the matter, for many stars have a decided objection to the form. Lester Wallack, during one engagement here, forbade the practice of passing flowers over the footlights. Fanny Davenport also gave express orders not to allow it. Said she: "None of it for me; I don't want to be a flower-girl. If any one wishes to show their appreciation, let them bring the flowers behind the scenes and I will gladly receive them." What makes it more excusable in Mr. Sothern's case is that one of his plays burlesques the flower business.

#### ROCHESTER.

The drama in this city last week took a decided tumble. At the Grand Opera House, Monday evening, a "positively-one-night-only" show was given by May Fiske and her galaxy of symmetrically proportioned humanity before a good-sized audience of bald-headed old reprobrates and light-headed young ditto. The blush was partly removed, however, the two following evenings by Barlow, Wilson, Primrose & West's Minstrels, who played to packed houses. For the balance of the week Dickie Lingard. The Sunday Herald perpetrates a villainous pun, which admirably expresses the feeling: "Dickie Lingard too long in Rochester." The house will be allowed to air for three days. Scott-Siddons comes 11th, followed 12th and 13th by Emerson's Megatherians.

#### HORNELLVILLE.

Shattuck Opera House: J. W. Carner in Rip Van Winkle hastily billed to-day for the 9th. The Hyer Sisters, with Sam Lucas, are billed for Out of Bondage 10th. Harry Webber's Nip and Tuck well billed for 11th. On book are Haverly's Mastodons 20th, Mary Anderson 23d, Victoria Loftus' Minstrels 27th. Items: Dr. Shattuck during the past week has made many noticeable improvements in the house.—Negotiations with Richmond and Von Boyle are going on.—Nip and Tuck cuts, lithographs, etc., are exceptionally fine.

#### ALBANY.

Leland Opera House: Robson and Crane (see items) opened at the Leland 1st, in the Comedy of Errors. The work of the supporting co., both in the comedy and the exquisite little farce, A Cup of Tea, which preceded it, was in every way satisfactory. Aldrich and Parsloe occupied the balance of the week with My Partner. The business all week was very good, although the Albanian did not like to pay over 75 cents for reserved seats. Martin Hall: B. W. P., W. W. Minstrels 12th. Note: Billy Crane did not put in and appearance during the Albany engagement. Robson did the whole business, and nobody was any the wiser. The Tourists occupy the Leland this week.

#### ACRUR.

Academy: 1st, Sargent's co. in Contempt of Court. Fair house; fine entertainment. 15th, the Berger Family and Sol Smith Russell. Items: The Board of Fire Commissioners of this city last week presented Manager Shimer with certain specifications and a communication stating that alterations and repairs must take place before they would grant him a permit to obtain a license.

#### SYRACUSE.

Wieting's: Dec. 1, the Salabury Troubadours to good business. The Sargent Comedy co. opened a three nights' engagement 4th, to fair houses. Barlow, Wilson, Primrose & West's Minstrels 8th, and on 13th the Berger Family and Sol Smith Russell. It is rumored that S. M. Hickey will assume the management of the Grand Opera House.

#### ELMIRA.

Opera House: Chanfrau in Kit 11th; Mrs. Scott-Siddons, under management of Y. M. C. A., 15th; Mary Anderson 25th; Richmond & Von Boyle and Den Thompson soon after. Items: William E. Todd, agent May Fisk's Blondes, was here 3d.—Eugene Leach, gymnast, has been engaged by W. C. Coup for next season.

#### WILLIAMSBURG.

Den Thompson closed a successful engagement 6th. This week, Robson and Crane, Berry's: Last week very good houses. Frank Davis in Irish songs and dances; Georgie Melnotte in songs was well received. This week a spectacular play.

#### BINGHAMTON.

Gus Williams appeared 1st to good house. Barlow, Wilson, Primrose & West's Minstrels 5th, to a packed house. Chanfrau is billed for 10th. Lehen's Juvenile Pinafore co. 12th and 13th.

#### ONEIDA.

Conroy's: 8th and 9th, Perley's Pinafore troupe. Devereaux's: 12th, H. Henry's Premium Minstrels.

#### OWEGO.

Jane Combs came 5th in Romeo and Juliet, to a fair house. Ida Vincent billed for 10th.

#### Connecticut.

##### HARTFORD.

Roberts' Opera House: 1st, 2d and 3d and matinee 2d, we had Murphy's Miniature troupe in Pinafore. They give a splendid rendering of that opera. Little Corinne, as Buttercup, and the young miss who played Josephine, were the shining lights. Business was only moderate. On Wednesday the California Minstrels gave a good performance to a full house. 4th, The Tourists gave their unique performance to large audience. The only drawback was the dragging the bill out too long. This week we have a double dose of the inevitable Pinafore. The Springfield Opera co. on Tuesday, and the Park Garden co. from Providence on Wednesday. The former claims to have been the first co. to produce the opera in this country. On Thursday next Lester Wallack gives us My Awful Dad.

New National: Business has been good, but the show rather off the past week. But for Devlin and Tracy and Ada Lannier, the specialties would have been way below par. Departures: Bob Ferguson and Sallie Mason, Andy Leavitt, Alice Gleason, Virginia Stickney and Ed Christie, to Boston; Devlin and Tracy and Ada Lannier, to Providence; Sam Lang and Dollie Sharpe, to Baltimore, and Lester, Howard and Lizzie Hunter, to Montreal to join Phil Irving's comb. New people: Morello Brothers, the Peasleys, Florence May, the Dayton, Billy Chase, Frank Lewis, Ada Linwood, Fred Warren, Lou Sanford, Irene Santella, Carl Hayer, and Lillie Howard. Remaining: Frank Harrison and Ned Wert. This will give us almost a new company, and they propose to give, by permission of Gus Williams, his burlesque, Sir Joseph Weisabier, which has been very successful at Boston and Providence with the same people.

#### NEW HAVEN.

Coe's Opera House: California Minstrels gave a performance to light business 1st. John P. Smith's Tourists did immense business 2d and 3d. Items: At Coe's, 8th, the Gotthold comb. present The Octoroon. 11th, Sprague's Georgia Minstrels. Lester Wallack in My Awful Dad is expected 13th.—The local variety shows are doing light business.

#### WATERBURY.

City Hall: Billy Arnold's Minstrels were booked for the 1st, but failed to come to time. 11th, Lester Wallack. The following people are at the Comique this week: Sullivan and Smith, Ida Stanwood, Mary Goodroy, John Goodman and Baby Goodman, Dan McCarty and Ed Heeney.

#### Rhode Island.

##### PROVIDENCE.

Opera House: Black Crook closed 6th. It had a good run of business. The different members have gone their several ways to be reorganized, and appear in Boston in Enchantment in about two weeks. 15th, 16th and 17th, John McCullough; 18th, benefit of Police Association; attraction not yet known. 19th and 20th, Lester Wallack.

Low's: Gus Phillips in Under the Gaslight, to fair business, three nights of last week. 8th and 9th, California Minstrels. 19th and 20th, Ideal Opera co. in Fatinitza and Pinafore.

Theatre Comique: Business has been immense. Sir Joseph Weisabier gives way to burlesque Female Forty Thieves. New faces: Yank Adams, Nellie Bland, Fernando Fleury, Ada Lannier and Devlin and Tracy. The Comique stock appear in the burlesque.

#### NEWPORT.

Mrs. Scott-Siddons appeared before a large and fashionable audience evening of 4th, and was warmly greeted. Coming: 11th, Ooty Gooft in Under the Gaslight.

#### Massachusetts.

##### BOSTON.

The theatres did not do a very large business the last week, owing in a great measure to the election which comes this week, which will end the campaign and leave a clear field for the presentation of more legitimate business, and for the indulgence of tastes for more congenial amusements than those provided by politics. Theatrical entertainments should now begin to experience a reviving influence and a better outlook than managers have had during prevalence of political intrigues.

Dr. Clyde closed his career at the Museum on the 6th. A Fool and His Money was revived, meeting with its former success. In selecting London Assurance for her benefit, Annie Clarke showed a just confidence in her ability to hold the attention of the audience in the part of Lady Gay Spanker. It was a charming performance and was filled with shining qualities, was as spirited as heart could wish, and Miss Clarke was received by the large audience with great favor. The piece was beautifully placed upon the stage, and it is a long time since London Assurance has been so well interpreted in Boston. This week Duke's Motto, for the first time at this establishment, introducing the full strength of the co., including Charles Barron as Capt. Lagadere, Mr. Warren as Hector, and Annie Clarke as Blanche. Boucault will shortly appear here in the Shaughraun, with a superior cast as Mr. Warren plays Father Dolan; Chas. Barron, Capt. Molyneux; George Wilson, Harney

Duff; J. S. Haworth, Robert; Alf Hudson, Krichela; Annie Clarke, Claire; May Davenport, Arte; Sallie Martinet, Moya; Mrs. Vincent, Mrs. O'Kelly; J. H. Jones, J. Nolan, L. J. Loring, George Schiller, Rose Temple and Kate Ryan filling the minor roles.

Ada Cavendish made her first bow to a Boston audience as Mercy Merrick at the Globe Theatre Dec. 1. The fame which Miss Cavendish has made for herself in portraying this character should have brought her larger audiences. Possibly this had a slightly disheartening effect upon the reality of her earnestness and her passion. There is always a light in an artist's eye, a tremor in her voice, when she is feeling the passion she utters. They are always absent when she is assuming to feel it; and they were absent in Miss Cavendish's passion last week. Miss Cavendish's Mercy Merrick was an unequal impersonation. It seemed to be correctly and even strongly conceived, but it was wanting in the higher qualities of expression. But her acting shows judgment, natural pathetic power and intensity. It is thoughtfully drawn, though lacking the grace of discriminating art and perfect taste, and wanting that spontaneous life which hides the appearance of effort. Miss Cavendish has an intelligent and attractive face, beautiful eyes; her dress is in good taste, her manners modest. To-night (Monday) Miss Cavendish appears as Beatrice, and I understand that she has no superior in the role. I trust that the report is true. I remember a certain Mrs. George Barrett in the role, and also Mrs. Julia Bennett Barrow. If Miss Cavendish can compete with the above ladies—well, I shall have nothing more to say. As regards the support of Miss Cavendish, Sam Piercy takes the lead. Mr. Piercy appeared at the Howard some three years since as Pierre in The Two Orphans, and made a favorable impression. I find no reason to change my opinion of the gentleman, as he returns a most conscientious and excellent actor, filling the character of Julian Gray to perfection. As for Adelaide Cherie, who appeared as Grace Roseberry, she aroused and gushed in a manner that seemed to excite contempt rather than sympathy for her misfortune. Miss Cherie misunderstood the character, making Grace a vixen and a turgent existence of an injured and wronged woman. Mrs. Eberle was acceptable as Lady Veret. This is the last week of Miss Cavendish, Much Ado About Nothing and Clancery constituting the programme. Dec. 16, Evangeline. 22d, Enchantment for the holidays.

At the Park the houses have been crowded to witness Hobbies, interpreted by those great favorites, Nat Goodwin and Eliza Weatherly. I know of no company at the present time who receive more just praise from press and public than the Frolics. I have noticed Nat Goodwin's career from boyhood, and prophesied his future success, and I am proud to say that my predictions have been fulfilled, for Mr. Goodwin has developed into a truly great comedian, while as an imitator he has no equal. Eliza Weatherly has always been a favorite here, and her popularity is as great as of yore. The Frolics came in a good season. Heretofore their engagements have been during the Summer season, and a great many of our residents were unable to attend their performance, but the present season has given them an excellent opportunity of witnessing one of the best entertainments in the country. Venie Clancy received a warm welcome from her many friends, and her singing and acting were both charming and pleasing. This week the Park Theatre co. in Fairfax.

At the Gaiety Charles L. Davis repeated his impersonation of Alvin Jolson. This week, Minnie Palmer's Boarding-School.

The Howard had its usual share of good business with the excellent stock company, and a first-class variety olio. This week a new play entitled Mayo, Jennie Benson and family are the attractions.

Dr. Lathrop has resumed the management of the Boston Museum, and offers a first-class entertainment at moderate prices. On Monday next the Novelty Theatre, formerly known as Williams' Hall, will throw open its doors to the public. The theatre has been entirely remodelled and renovated, and has been converted into one of the prettiest and most comfortable of theatres. Money has been expended most lavishly, and every little detail has been properly cared for. Frank H. Butler, the manager, has gathered around him a corps of valuable assistants, including Walter S. McConnell, who will have charge of the box-office, and Mr. Whelan as advertising agent. The inaugural performance will be a revival of the play of Home, with Sir Randal Roberts, J. N. Haveragau, W. C. Cowper, J. H. Howland, Emmie Wilmet, Lillian Ashby and Amy Ames in the cast. The Great Divorce Case and Satan's Diary are to follow in succession.

#### SALEM.

Dec. 8.—A benefit was given to the children composing Bennett & Moulton's Juvenile Pinafore troupe, on the afternoon of the 3d. A fair sum was realized. Local manager Moulton played the Berger Family and Sol Smith Russell 4th. There was about \$250 in the house. Entertainment excellent. Ooty Gooft's co. is billed for 10th. Manager Moulton will put a picking in here until Christmas Day, when a picked Boston co. will play Streets of New York. Mr. Moulton is gradually extending his business from the cities he formerly gave entertainments in, to all the principal places in New England. He has made a great deal of money thus far this season.

#### LOWELL.

Dec. 5.—Huntington Hall: Coming: 8th, Fisk Jubilee Singers. Music Hall: 9th, Sol Smith Russell and Berger Family; 16th, Ideal Opera co. in Fatinitza. Item: James G. Bayles of the Boston Pinafore and New York Fifth Avenue companies, has returned home seriously ill, but is now convalescing.

#### TAUNTON.

The Lilliputian Opera co. 2d, to fair house; good show. Mrs. Scott-Siddons 3d; good house. Baird's New Orleans Minstrels 4th; large house; gave a good show. The Ooty Gooft comb. in Under the Gaslight 8th. The California Minstrels are billed for 11th.

#### SPRINGFIELD.

Ooty Gooft in Under the Gaslight 2d, to good business. Troupe fair. Nothing is booked for this week. Barlow, Wilson, Primrose and West's Minstrels 10th. Lester Wallack 17th; Ideal Opera co. in Fatinitza 18th.

#### GLOUCESTER.

Dec. 5.—The Popular Course Committee bring the Boston Novelty co. 12th and 13th. Advance paper of Baird's New Orleans Minstrels is about the city announcing their early appearance.

#### LYNN.

Dec. 8.—The Boston Ideal Opera co. Fatinitza at Music Hall 1st, to a large house. Manager Moulton of Salem played 9th and 3d, to paying business.

[CONTINUED ON SIXTH PAGE]



# THE NEW YORK MIRROR

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND THE ONE EXCLUSIVELY DRAMATIC NEWSPAPER IN AMERICA.

ISSUED EVERY THURSDAY  
At 15 Union Square, New York, by  
The Mirror Newspaper Company.  
PROPRIETORS.

SUBSCRIPTION:—THE MIRROR will be sent to any address, post-paid, for \$2.50 a year, or \$1.25 for six months.

ADVERTISEMENTS:—TEN CENTS Per Line, each insertion; Professional Cards, one dollar per month, three dollars per quarter; single insertions at transient rates, strictly in advance. Advertisements received up to 1 P. M. Wednesday. Cards changed as often as desired.

THE MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches throughout the country.

Entered at the New York Post Office as "Second Class" mail matter.

Address all communications, and make all checks and money-orders payable to  
THE NEW YORK MIRROR,  
12 Union Square.

G. W. HAMERSLY, Publisher.

NEW YORK, DECEMBER 13, 1879.

## Amusements.

UNION SQUARE THEATRE—French Flats.  
HAYES'S THEATRE—Galley Slave.  
WALLACK'S THEATRE—Yvette.  
ACADEMY OF MUSIC—Italian Opera.  
GRAND OPERA HOUSE—Sothern.  
ABBEY'S PARK THEATRE—Emmet.  
SAN FRANCISCO OPERA HOUSE—Minstrels.  
STANDARD THEATRE—Fatinitza.  
DALY'S THEATRE—An Arabian Night.  
FIFTH AVENUE THEATRE—Pinafore.  
NIBLO'S GARDEN THEATRE—Enchantment.  
BOOTH'S THEATRE—Gaiety's French Opera Co.  
MADISON SQUARE THEATRE—Closed.  
THEATRE COMIQUE—Mulligan Christmas.  
TONT PASTOR'S—Variety.  
HARRY MINER'S THEATRE—Variety.  
LONDON THEATRE—Variety.  
VOLKS GARDEN—Variety.  
NOVELTY (W. M. S.)—Robson and Crane.  
HAYES'S (Brooklyn)—Iron Will.

## MIRROR LETTER-LIST.

The NEW YORK MIRROR has a department for the reception and forwarding of letters. Members of the Profession can register their names and addresses and have their mail matter forwarded daily, free of charge, saving delay. Only such letters are advertised as require stamps, or where the address is unknown.

Adrian, Rose	Hallams, Mark
Appleton, A.	Harris, Mase (2)
Adele, Helen	Levanon, Alfred
Belden, Clara	Mackay, F. F.
Byron, Oliver Dond	Mahn, H. B.
Burns, J. T.	Maeder, Fred G. (3)
Burgess, Cool	McCullough, John (2)
Blanchard, Harry	Murray, John
Cavendish, Ada	Mackenzie, Chas. B.
Congdon, Stella	McKay, Andy
Church, Edw. A.	Noble, Chas.
DeWitt, J. A.	Nash, Geo. F.
Dobson, Frank	Osborn, Rose
Freeth, Nina	Russell, J. H.
Fraser, John (3)	Rutledge, J. F. (3)
Gaylor, Frank (2)	Rowe, Geo. Fawcett
Gardner, Kitty	Stevens, Chas.
Gordon, Lou (2)	Scott, Lester F.
Gates, Low E.	Schwab, Fred
Grau & Wolfsohn	Sessions, Edith K.
Hall, Fred D.	Singer, Geo. S.
Hall, Clinton	Temple, Louise
Hamilton, James (2)	Turner, W. D. (2)
Hofele, F. W.	Vaque, Elsie

## A Change in the Public Taste.

Public taste and public demand fluctuate and eddy in the most remarkable and unaccountable manner. If the public wish spectacle—immediately a Black Crook or an Enchantment comes upon us with all its gigantic display, both of scenery and pedal extremities. If a musical entertainment is wanted, we are at once tickled with the eccentricities and broad humor of a Hobbies or a Pullman Palace Car performance.

Of late the demand has been for light, extravagant comedy, of the French Flats and Wives order, very well in its way, very entertaining and amusing, but a quality of representation that has nothing to warrant a long continuance of favor, because of the shallow depths of its methods and devices for chaining attention, and the rapidity with which it pulls upon the taste. Like many other good things, "a very little goes a long way."

The various managers have satisfied the public with such pieces, and the result is a healthy and strong revulsion in favor of plays that contain other merits besides a mere superficial gloss and sparkle, or a redundancy of farcical situations and general flimsiness of construction. The Galley Slave comes in aptly, just as this same uncertain public taste is wavering in the balance, and it has given a most decided tip to the scales in favor of plays of its class. Wallack produced a melodrama Monday night, and the Union Square company has a play of the same character in rehearsal.

How long before the whirligig will take another turn it is impossible to say, but the present tendency is assuredly in the right direction. As we predicted in these columns six months ago, the death-knell of the French emotional drama has been rung, and we trust its place will be supplied by good, strong plays, just like My Partner and The Galley Slave, written by American playwrights. Bartley Campbell has done much to set the ball rolling; let the others unite in aiding him to keep it in motion.

All the resident managers of the theatres at which the production of such pieces is desirable, seem to have come to the conclusion that the handiwork of native dramatists may contain the elements of successful presentations. Consequently they are more

broken, to offer the same fair advantage to them that they have hitherto extended to their European confreres. It will be a feather in the cap of those who

art, when they can visit a theatre and witness a good American play, by an American author, represented by an American company—from the leading man down to him whose province it is to play utility business.

That day may not be far off. In the meantime let every encouragement be shown to our meritorious dramatic writers by those who control the playhouse.

## The Musical Union Trouble.

The trouble at the Fifth Avenue Theatre, last week, between the orchestra and the management was merely a repetition of what occurred at the Academy a few weeks ago. The musicians were engaged during the occupation of the theatre by Mr. Ford, who made a contract that was deemed mutually satisfactory. On the first night they demanded higher salaries, as the figures agreed upon in the contract were below the rates established by the Musical Union, of which they were all members. They took the ground that Pinafore was a "grand opera," and consequently they should receive the higher remuneration for such performances. Gilbert and Sullivan very properly refused to be dictated to by the musicians. The matter was laid before the Board of the Musical Union, and Mr. Ford succeeded in convincing that body of the utter invalidity of its position, and it was decided that the contract as originally made should be adhered to.

This was of course a victory for the management; but the frequency of these musical outbreaks is becoming a source of great annoyance, causing delays in performances—for the musicians usually wait until it is time to ring the curtain up before making their demands—and thereby inconveniencing audiences. The nuisance should be abated, even though strong measures are found necessary to enforce the reform.

The methods pursued by the so-called Musical Union are all wrong. It is no excuse whatever for its members to say: "Our profession is overcrowded, salaries are already too low; it would ruin us if they should be still further reduced by an increase in the number of those engaged in our employment." Every man is entitled to judge of his vocation himself, and if by the existence of Unions he is driven to another employment, he is deprived of the advantage of the skill with which he has been endowed. Our managers should, on the recurrence of strikes sanctioned by the Musical Union, refuse to employ a single man who is connected with that organization. There are plenty of musicians—good musicians, too—that are non-Union men, who are capable of filling their positions satisfactorily.

## Mr. Gemmill's Failure.

The Chestnut is the only theatre remaining in Philadelphia that supports a first-class stock company, and one of the very few outside of New York in the United States. The lessee, William D. Gemmill, has spent a fortune in the endeavor to make it self-supporting. He believed there was sufficient local pride and æsthetic culture in a city of such pretensions as Philadelphia to appreciate and sustain at least one theatre similar to our Wallack's, Union Square or Park. The building itself is the finest in Philadelphia, and equal in elegance, comfort and appointments to either of those patronized by fashionable New York. Its stock company has always been looked upon as one of the best; the scenery, costumes and properties thoroughly artistic, and supplied in a liberal manner; the orchestra composed of the best musicians of the city. The plays presented have always been of the most irreproachable character.

Indeed, the Chestnut, under the management of Mr. Gemmill, met all the requirements of those who deplore the decadence of the Drama and profess a desire to make the playhouse what it should be—a means of educating and elevating the public taste. Mr. Gemmill has been true to his instincts as a lover and patron of the legitimate drama, and performed his duty to the public. The same compliment cannot be paid to the vaunted culture of Philadelphia itself. During the Summer recess Mr. Gemmill leased the house to the Rice Surprise Party. There was nothing in the character of the pieces in harmony with the class of performances previously given at this house.

The jeunesse doree turned out en masse, and for four weeks Mr. Gemmill saw his noble theatre crowded with paying patrons, such as neither his Shakespearean revivals nor undefiled English comedies had succeeded in doing. With a discouraging spectacle such as this to greet him upon the threshold, he opened the present season, but still resolved to appeal only to the intellectual public. As week after week passed, and play after play was produced in the most liberal manner, without securing the support of the class he catered to, he naturally felt sorely disappointed.

The Rice Surprise Party again returned to Philadelphia, and repeated at a rival

the Summer season. Mr. Rice called on Mr. Gemmill while he was prostrated with physical suffering, and sang the syren's song of success into an ear just in the condition to listen favorably, and proposed an immediate resort to the star combination system, by sending the stock company on the road, and to pay a certain sum of money for a partnership interest. The terms were agreed upon, and Mr. Rice, without going through the formality of paying for his interest, advertised himself as copartner, and assumed the authority of manager. At this juncture Mr. Gemmill quietly sat down upon the rising young American musical composer.

And so ends the true story of Mr. Rice's connection with the Chestnut Street Theatre. But Mr. Gemmill has at last resolved to give Philadelphia that which it likes best—meretricious show—and with the close of the present season in April, will expire the last first-class dramatic stock company in the city which boasts of being second only to New York.

## PERSONAL.

CASSEDAY—George is the business manager of Minnie Palmer's Boarding School party.

MCCULLOUGH—The tragedian was the guest of Mrs. Sherman in Washington one day last week.

FROM OVER OCEAN—Kate Field has arrived in town, and is contemplating a new scheme to interest the dilettante.

WEDLOCK—F. C. Bangs and Mary G. Cummings, a New York girl, were united in wedlock two weeks ago at Rochester, N. Y.

SHERRY—James F. Sherry, who for many years ran a Pennsylvania circuit, is now traveling for a Philadelphia publishing house.

WEDLOCK—Our Halifax correspondent announces the marriage of Miss Helen Adell to Mr. George F. Bird. Miss Adell did not "go to Halifax" for nothing.

BARNES—Courtney Barnes, one of the brightest soubrettes on the metropolitan stage, has been so ill of late as to be compelled to temporarily retire from work.

RELIABLE—The criticisms of the World's dramatic critic, Mr. Copleston, are, if not brilliant, at least trustworthy and correct.

RECEPTION—Clara Morris and Mrs. E. L. Davenport were the guests of Mrs. Croly (Jennie June) at her monthly reception Sunday evening.

COLLAR—Jouard wore a collar at the Sunday night concert at Booth's that would do credit to the ingenuity of a designer of minstrel eccentricities.

NEILSON—The "only Juliet" has introduced new business in the balcony scene. She tears her veil in shreds and scatters it in the direction of the plaintive Romeo.

A HINT—Bartley should look through his old clothes; he might find one more MS.—possibly two or three. They are in demand just now, and should not be allowed to rust.

CAVENDISH—Monday night the poet Longfellow, Dr. Holmes, J. R. Osgood and J. T. Fields occupied boxes at the Boston Globe to witness Miss Cavendish's performance of Beatrice.

SPALDING—Manager Spalding of St. Louis was in town Saturday. He remains here and hereabouts during the holidays—keeping one eye on pleasure, and the other on business.

ILL-BRED—A large party of society people, in the right hand upper box at Wallack's Monday night, made themselves conspicuous by laughter and loud talk throughout the performance.

DAVENPORT—The death of the veteran manager, T. W. Davey, leaves Fanny Davenport for the time being without a manager. She will probably attend to her own business for the balance of the season.

HALL—Our theatre-goers should not fail to see Clinton Hall's very clever impersonations in the role of Jack Rutledge in The Strategists. Mr. Hall has made a hit, and we hope to see more of him in the future.

HARKINS—According to a Newcastle (Eng.) paper "Mr. D. H. Harkins, an American tragedian," has had great success there in Metamora, "an Indian drama by Mr. E. Forrest," and also in Jack Cade, by the same author.

CLARKE—Lillian Claves appears on horseback on the stage at Niblo's next week. She takes the leading feminine role in Hearts of Steel. Miss C.'s prospects were somewhat brightened by having \$26,000 left her a short time since.

MEREDITH—Harry Meredith, leading support of Mme. Janauschek, is highly spoken of by the Western press. He will be remembered as the Coupeau in Daly's L'Assommoir company at the Olympic last season. He is not only a fine actor, but a thorough gentleman. He delivered a Sunday lecture in Philadelphia last winter in defense of the stage, in answer to a clergyman's attack on the profession.

ALMAYNE—Nard Almayne, if she did not succeed in pleasing the metropolitan critics, is nevertheless a charming and highly cultivated young lady, with an intense love for the profession she has chosen. She is now studying a new part, in which she intends shortly making an appearance.

LEICESTER—Mme. P. A. Smith of 117 West Twenty-eighth street has designed a unique robe of white and gold on crimson satin, to be worn by Emelie Leicester as the Queen in Hamlet. Miss Leicester supports her pupil, Adele Belgarde.

\$30,000—Bartley Campbell expects to clear this amount on his plays this season. May he realize all he hopes for, is the sincere wish of all who have known him in his ups and downs—especially the "downs," for Bartley's tooth has been familiar to the bitter cud of adversity.

COGHLAN—A Philadelphia paper says of Rose Coghlan, that she keeps up her spirits by eating mince-pie between the acts. The moral drama has taken such a grip on the City of Brotherly Love, that the inhabitants have taken to mince-pies as a stimulant. Next to an insipid one-cent newspaper, the Philadelphia tackles to nothing more kindly than pie. If Miss Coghlan has fallen a victim to the Philadelphia habit, it is but a matter of time when she will be dyspeptic enough to play Camille.

EYTINGE—Pearl Eytinge has been engaged by Lester Wallack as his leading support, to travel on his Eastern tour of three weeks. Why she ever left Wallack's to become a member of Dion Boucicault's company at Booth's Theatre is a mystery. She was certainly one of the most useful people in Wallack's company for over three years. With great success she replaced Rose Coghlan in Diplomacy, the entire press being unanimous in her praise. We hope soon to see her back in her old position.

BYRNE—The disreputable Dramatic News published, last week, a barefaced lie concerning Mrs. Byrne's suit for possession of the paper. The News, without qualification stated that Judge Larremore had thrown the case out of court. This, in the face of the fact that the suit is now pending before Judge Daly, and was to have been on this week. Mrs. Byrne will not get anything valuable if she obtains legal possession of the sheet; but it will be for the public good if it is wrested from the gang who are now abusing good type and ink by printing their vile stuff.

PRESCOTT—Marie Prescott has returned to the city from Philadelphia, where she has been playing in Rowe's unsuccessful temperance drama, Ruth. The Philadelphia Item says of her: "This talented and beautiful tragedienne's rapid advancement in theatrical life proves conclusively the Item's theory that an intelligent face, a good figure, and a melodious voice, when united with the correct principles of elocution, cannot fail to be successful upon the stage from the commencement, and that it is not necessary to 'drudge' for fame and fortune. Miss Prescott has secured the right in this country to Forget-Me-Not, by Herman Merivale, in which Genevieve Ward has just made such a hit in London. She also has a French play, Mother and Daughter, in which her part will be highly dramatic. With these and other attractions she will 'star' next season. Being a favorite pupil of James E. Murdoch, Miss Prescott cannot fail to meet with success."

## Bitten Twice.

In last week's Dramatic News there appeared a silly mass of nonsense, the emanation of the teeming and fermenting brain of Mr. Kenward Philp, entitled "Bite," and directed at his colleague and questionable companion, Archie Gordon. Now although Gordon has neither compunction nor mercy in vilifying the characters of other people, he is singularly thin skinned when it comes to the tanning of his own hide; and he accordingly arched his vertebrae to a colossal hump, and grew exceedingly indignant over Philp's filippary. Seeking the chief of the staff and his side-partner, Josh Hart, Archie poured out the vials of his wrath and the fumes of his indignation. He arrogated to himself the dignity of being the most accomplished villifier on the staff, and allowed that Truth and the News were bound for sudden old Nick unless his talents barred the way; demanding at the same time that Philp be incontinently bounced. He gave them the alternative of bouncing Philp or being reduced to the terrible strait of making shift minus the great Archie Gordon. "Well," said the elegant Hart, "Philp ain't a-going; and you may go. On second thoughts you had better go any how. And Archie got. What, oh, what will the poor papers do now? It is sad that Truth should lose its most accomplished writer."

It is announced, "officially," that Leander Philander Meander Richardson has received notice to "up and pack," and that the forthcoming number of the News will contain the vanishing "specimens" of L. P. M. R.'s drivel.

## Minnie Palmer's Success.

(By Telegraph.)

BOSTON, Mass., [Dec. 8.—11:30 P. M.]—Minnie Palmer's Boarding-School was produced at the Gaiety Theatre, this evening, before a large audience, and scored an immediate and unqualified success. It is a light two-act comedy conceit by Charles P. Brown, introducing seven people, each of whom has a strongly marked and well defined character. The piece abounds in comical situations, funny sayings and doings, and is placed in the hands of a most admirable company of comedians and vocalists, most prominent of whom are George C. Davenport and William T. Scanlon. Miss Palmer surprised her friends by the great improvement in her singing, and in every one of her happy selections received a double and sometimes a triple encore. She was dressed most becomingly, and was as pretty a picture as the Boston stage has ever seen. Her part seems peculiarly well suited to her, and she makes the most out of it. She has a bright future, and at once takes rank as one of the most successful stars of the day.

## PROFESSIONAL DOINGS.

—Manager J. H. Haverly is in town.

—Lotta Hankers to kick up her heels in Great Britain.

—Edward Arnott has been playing Ingomar in Cincinnati.

—Annie Pixley will make her metropolitan debut early in the Spring.

—Maik Smith will probably make one of the Ida Jeffreys' company.

—Percy Hunting has a small part in the Arabian Nights, and plays it well.

—Rice's Surprise Party opened in New Orleans Sunday night to a \$1,400 house.

—A new Dramatic Agency has been started by Ligon & Potter at 744 Broadway.

—"Somebody" says that Sheridan Shook has an eye on the Fifth Avenue Theatre.

—Philadelphia Times: "Byrne's new paper is out, but Truth is not very conspicuous."

—A new piece called 77,777 has been written for the Troubadours by Kenward Philp.

—Minnie Cummings again advertises for a "solid man." This makes the fourth this season.

—Adele Belgarde began her initial tour of three weeks, under Sargent, at Louisville on Monday night.

—Frank Mayo is playing Badger in the Streets of New York at the California Theatre this week.

—Eliza Newton has been engaged as leading lady and stock star at Sawtelle's Opera House, Helena, Montana.

—Rehearsals have commenced for the new piece to be brought out at Daly's. It will be called A Royal Middy.

—Charley Wing does not go with Agnes Herndon. He has accepted a very flattering offer from John A. Stevens.

—Lawrence Barrett once kept an engagement by riding forty-five miles on a hand-car after missing his train.

—Fairfax made an instantaneous hit at the Park Theatre, Boston, on Monday night. The house was crowded.

—Kate Claxton thinks she has found in Bartley Campbell's Heroine in Rags a part that exactly suits her. She may take it on the road.

—On dit, that W. S. Gilbert has written an original comedy expressly for Mr. Sothern, who intends to produce it in New York next September.

—Enchantment at Niblo's at the end of this (the last week) will have realized about \$50,000. This is the kind of enchantment that is appreciated.

—The principal members of Her Majesty's Opera company give a concert at Steinway Hall Dec. 16, under the auspices of Co. "A," Seventh Regiment.

—George Edgar is organizing a company to support him in a round of Shakespearean characters at the Globe Theatre, Boston, during the holidays.

—Henry Jarrett's German Uncle Tom's Cabin combination is doing an immense business at Berlin. It has already been played over fifty nights.

—Bartley Campbell says the poet Longfellow complained to him that he is continually getting letters complimenting him upon the burlesque Evangeline.

—The Lingards, after a six months' engagement in Melbourne, have gone to New Zealand, where they will take up their residence for the same length of time.

—F. W. Hofele, the last victim of the Olympic Theatre, has organized a Bala combination, and will start on a Southern tour, beginning at Newark, Dec. 15.

—Thursday of this week the benefit of the Catholic Orphan Asylum takes place at the Academy. Prominent stars and specialists assist.

—George Davenport has accepted a part in Minnie Palmer's Boarding-School. He has replaced Harry Mack, who was suffering from a severe cold and unable to start with the company.

—George E. Sands, late advance agent of the Robert McWade combination, arrived in the city last Monday. He left the company at Atchison, Kansas.

—Wallack's company, now making their Eastern tour, includes Lester Wallack, Felix Morris, Frank Tannehill, Pearl Eytinge, Mrs. Devere, Kate Bartlett and Alice Hastings.

—In Philadelphia, on Monday, A. L. Stendwell, lately connected with Wood's Museum under the Gilmore management, was convicted of false pretences in a business transaction connected with the premises, and was sentenced to three months' imprisonment.

—On last Tuesday and Wednesday nights Mary Anderson drew the largest audiences ever assembled in the Lexington (Ky.) Opera House. But we have the same reports from all over with regard to the young tragedienne. She is having a very brilliant season.

—William Nannary is again in difficulty at Halifax, N. S. Salaries have not been paid to his company for some time past. He was tendered a benefit, and E. B. Holmes, one of the unfortunate actors, attached the box-office with good results.

—The Academy of Music at Greenville, S. C., was burned on Sunday morning. It is to be rebuilt. In the meantime Manager Norcross of the Opera House offers to fill all engagements of the Academy that do not interfere with his own dates ahead.

—In Providence, last week, Stuart Robson played the two Dromios in The Comedy of Errors, as W. H. Crane, his partner in the business, was too ill to appear. In the last scene, where both characters are obliged to come upon the stage at once, an assistant was employed.

—A party is being organized by G. H. Casseday to play Bartley Campbell's Fate, opening in Toronto Christmas week. The company will comprise Ida Jeffreys, Owen Fawcett, Nard Almayne, Carlotta Evelyn, E. H. Barr, Mark Smith, E. F. Thorne, Nelson Decker and Clara F. Maeder.

—George Robinson signed with Agnes Herndon, rehearsed his part several times; heard that Ida Jeffreys wanted people; applied and was engaged, being promised a term salary; circumstances of transaction came to Miss Jeffreys' ears; she would have none of it;—and now George finds himself out in the cold.

—Herne and Belasco recently played Hearts of Oak in a Cincinnati theatre, and surprised the property man with the following in the list of "props" required for the play: "A real baby, one and a half years old, nicely dressed in long clothes. Property baby, dressed exactly the same, ready, R. U. E., in case of accident."



## THE CITY THEATRES.

The customary first-night audience at Wallacks gathered Saturday night to witness the initial representation of Albert E. Lancaester's play, *Estelle; or, False and True*. The piece did not prove a success, and although the audience evidently came disposed to be pleased, it met with but a lukewarm reception. The plot is neither original nor particularly adapted for dramatic purposes. It is in part adapted from the French of Cherbuliez, whose novel, *Samuel Brohl & Son*, furnishes the foundation for the play.

In action it is slow, and the situations that are intended to be intense or startling, seem to hang fire. The dialogue so far as the comedy element is concerned, is rather broad and shows evidence of clumsy handling. Gerald Eyre, as the pseudo Count, did some effective acting, was mainly intelligent and effective throughout. Frederic Robinson walked through a part unworthy of such a capable actor, and Harry Beckett's talents were utterly swallowed up in the unfathomable depths of the would-be funny of Darkwood Beech. Ada Dyer was not up to her usual standard, although in the last act she did some clever work. Misses Gernon and Wood were respectively good, in fact the acting was generally much better than the piece deserved.

The scenery was very handsome, notably the views in the second act, by Clare, and the interior in the third act, with a distant view of illuminated Rome, by Johnson. Both artists received calls for their work. Estelle has not made a hit, and is not destined to secure a lengthy run.

The Galley Slave at Haverly's has achieved an unequalled success, and several nights people were turned away. The warm coloring of the drama is in keeping with its Italian locale, and the language is remarkable for its depth and beauty. The situations are strong, the incidents thrilling, and there is a sufficient comedy element supplied in the characters of Titti the tourist and Psyche Gay to counterbalance the serious portions. The company has been selected with care, and Maude Granger especially does the best piece of acting she has yet accomplished in New York. Emily Rigi plays the injured Italian woman with her customary ability. The male part of the cast is in some respects defective, but taken as a whole the company is satisfactory. Managers and public at last realize that Bartley Campbell stands in the front rank, if not at the head of American dramatists. Mr. Campbell has much to be proud of in the immediate past, and more to look forward to in the future.

Clinton Hall's Strategists are in their second week at the Broadway Opera House, and the laughable performance bids fair to rival the success of Hobbies. Clinton Hall does some exceedingly clever acting, and has made a decided hit as Jack Rutledge, the lover. It is unfortunate that the Strategists were unable to make their metropolitan appearance in a more roomy house, but it is understood that negotiations are already pending for a re-entrance at a more prominent house later in the season.

Gilbert and Sullivan's Pinafore has attracted swelled to the Fifth Avenue Theatre. The difficulty with the orchestra having been adjusted, all is plain sailing. While the opera under the direction of the authors is not in all essential respects produced any better than many of our domestic companies have done it, nevertheless the new business and orchestration as the imported people exhibit them to us, is interesting and worthy to be seen. Pinafore will be run a few weeks longer, when Gilbert and Sullivan's new opera will be sung for the first time.

The time set apart for the initial representation of Princess Toto, the joint work of Gilbert and Frederic Clay, was inadequate to admit of proper rehearsal and preparation, consequently it was postponed till next Saturday night. In the meantime the boards of the Standard are occupied with *Fatinitza*, except Thursday and Friday, when it will be closed for rehearsal. Business is fair.

Emmet enters upon his sixth week at the Park, and the houses show no signs of falling off. Mr. Emmet owes much of his great popularity to a certain personal magnetism that attracts his audiences immensely. It is not the play, but Emmet's pleasant smile and sweet singing, that fills the house. They are amused—and have no desire to analyze the cause of their merriment. In three weeks the engagement closes, when the regular Park theatre company returns for the first time this season with two new plays added to its repertoire.

This is the last week of *Enchantment* at Niblo's, the management, according to the nautical Tooker, being obliged to discontinue it "in the very height of its success, because of the formal understanding had with Manager Stetson many weeks ago that it should be transferred to the Globe Theatre, Boston." Hearts of Steel, the new Irish Drama, will be brought on next Monday, with George Clarke and Lillian Clives Clarke in the principal roles. Several specialties will be introduced during the action of the play.

French Flats continues to draw people to the Union Square, and it bids fair to reach its hundredth night. Mr. Palmer is singularly fortunate in securing pieces that are generally the means of drawing a great deal of money into the treasury. With a company such as he has gathered together, it is possible to make even a poor play very presentable. There is a melodrama in preparation the subject or name of which has not yet been divulged.

It is pleasant to chronicle the genuine success of a painstaking author and manager, and in the case of Mr. Daly's latest adaptation, *An Arabian Night*, it may truthfully be said to have scored an undeniable hit. Catherine Lewis as the frolicsome circus rider, and Ada Rehan as the pretty niece, are cast in characters aptly suited to their abilities, and John Drew shows that he is capable of good work when given the opportunity. The audiences have been large and are steadily increasing.

This is the last week of French Opera at Booth's. Monday night Capoul took a ben-

efit, appearing in detached acts of Mignon, Faust and Mme. Angot. Tuesday night Mignon was repeated with success, and Wednesday, for the first time in America, La Camargo. Mr. Grau's extra season has been deservedly successful; the different operas have been produced with an attention to detail seldom brought to bear upon representations of this character. It has served to introduce to the public an admirable singer, Leroux-Bouvard, whose voice, although light in quality, is singularly agreeable and well cultivated.

Monday night Meyerbeer's opera of *Dinorah* was replaced by Rigpletto on account of the sudden indisposition of Mlle. Marimon. Marimon created a very favorable impression in *La Sonnambula* last week, and we are happy to say that Col. Mapleson has at length found the prima-donna who replaces Gerster, one that is equal to, if not greater, than that artist in many respects. Cary, Gallassi, Runcio and Behrens supported her. Wednesday, *Sonnambula*, with Marimon as Amina. Friday, *The Daughter of the Regiment*; Marimon as Maria. Saturday afternoon, Mignon; Ambre in the title role.

Sothern opened Monday night at the Grand Opera House in his well known impersonation of Dunderbary.—Uncle Tom's Cabin is in preparation at the Aquarium; the Broncho Horses continue their performance this week.—Thompson Street Flats are rivaling in good business their French ditto at the Union Square. Birch and Backus retain their pristine popularity.

Sunday concerts are not diminishing in popularity. There were three last Sunday night—at the Academy, Booth's and Grand Opera House—all of which were largely attended. At the Academy Mme. Ambre, Behrens, Lablache, Del Puente, Runcio and Campanini appeared in a programme composed chiefly of sacred numbers. At Booth's Mr. Grau arranged a bill of a lighter quality. Paola-Marie did not appear particularly to advantage. Her efforts were eclipsed by Angele and Leroux-Bouvard. MM. Jounard, Vilain, and the silver-voiced Capoul also sang. The latter fairly out did himself in *Les Etoiles*, which was magnificently rendered. Mr. Pease played variations upon Mignon, and in response to a double encore gave "Home, Sweet Home," and "Down Upon the Swanee River," bristling with arpeggios and chromatics that pleased the upper part of the house vastly. At the Grand Opera House a small audience assembled to hear Fritsch, the Bent Brothers, Miss Botsford, and Pease.

There are few entertainments given in this city which exceed in jollity and mirth those presented at Tony Pastor's Theatre. Every phase and feature of the vaudeville stage is represented by leading variety people, and one is sure of a thoroughly enjoyable time, no matter when the visit is made. There is a perfect melange of negro comedy, songs, mimicry, musical absurdities, farce and burlesque, in short, such an entertainment as only Tony Pastor can prepare. The Wilkinson Brothers, Irish comedians; the Dockstaders in burnt cork; Flora Moore, serio-comic; May Arnett, Mlle. Tournour and Mlle. Cerito all have attractive acts; the Bent Brothers, cornet soloists; Frank Jones and Alice Montague, sustaining the principal characters in the afterpiece; the Merritt Brothers, balladists; Harry Bryant, ventriloquist; Fanny V. Reynolds, balladist; Bob Slaven, comedian; Jennie Satterlee, Frank Girard, and Mr. Pastor himself in a new repertoire of original songs.

There has been no apparent diminution in the number of visitors at the Comique during the past week. The announcement "Seats all Sold" is displayed before nine o'clock every night, whereas Manager John Cannon rejoiced much. The sketches in the first part are always crisp, witty and excellently acted. Each succeeding week develops new features in the performance of the comedians now so well known to New Yorkers that a mere mention of their names causes pleasant recollections of a jolly evening recently spent at the Comique. Much of the success which the recent productions of Ed Harrigan have attained is due to the efforts of Dave Braham, the musical director, who has certainly brought the musical part of the programme to a high state of perfection. Ned Barry is singing his motto songs in his usual finished manner; Goss and Fox may be seen in new specialties, and Jennie Morgan, as pretty and timely as ever, is singing several new ballads.

## Compliments of the Press.

The Dramatic News of Nov. 29, edited by Leander P. Richardson, contained an indecent allusion to Mr. W. F. G. Shanks, city editor of the Tribune. Mr. Shanks, who is the publisher and printer, but not the editor of the Sentinel of this city, returned his compliments in the following style, in the last issue of that paper:—

"Leander P. Richardson appears as the editor of the Dramatic News of this city. He is making a sort of half-dead half-alive paper of it. He has only half the wit and audacity of Byrne, but Byrne had only half the indecency of Richardson. Byrne made the paper go because he was a positive if reckless fellow; Richardson will run it into the ground because he is a negative as without courage. His journalistic experience has been only a half-and-half sort. He used in times past to be an advertising clerk in the Tribune office, where he so successfully illustrated his principles of 'going halves,' and his dexterity in handling the pen with one hand and manipulating the till with the other, that Sam Sinclair, the publisher, landed him in the street. Some time after Whitelaw Reid directed his city editor to give him work as a reporter. He made a half-and-half sort of scribe, half the time neglecting his duty, and the other half getting some other reporter to do it for him. When called to account for the half-and-half sort of way he had of doing his work, Richardson whiningly explained that he was sort of half-and-half married. That is, he had married secretly, and when his wife's sisters, cousins or aunts, and another, who shall for the present be nameless, happened to be with his wife, she was not at home to him, and he had to seek lodgings elsewhere. He was finally 'dropped' from the Tribune staff, which, in the parlance of the reporter, means one-quarter 'permitted to resign,' one-half 'discharged,' and the other quarter the 'grand bounce.' He went West and wrote an account of his being half killed by Indians, in order that he might subsequently deny the fiction he had himself fabricated."

## THE USHER.

When I heard the report that Bandmann had lost \$25,000 worth of costumes and properties in the Toronto Grand Opera House fire, I received the assertion with much doubt; and afterward, when it was known that Bandmann's dresser had removed all Bandmann's personal property at 3 a.m. the day of the fire, leaving the effects of his employees' patron, Mr. Perdicaris, to be destroyed by the flames—then I stopped wondering. I set out for the apartments occupied by Mr. Perdicaris, in Twenty-second street.

The servant who took up my card returned with the information that Mr. Perdicaris was not at home, but his wife would be pleased to see me. I was at once ushered into a room containing Miss Almayne, her cousin, and last—but by no means least—Mrs. Perdicaris herself. The latter lady, an informal, jolly person, received me with much graciousness, and after the customary beating about the bush, I proceeded in the stereotyped style to regularly "interview" her. The result of my inquiries may be reduced to the following:

"Mr. Bandmann represented himself to Mr. Perdicaris as having an immense reputation in America. He showed us letters in which Mr. Henderson of the Standard Theatre spoke of him as an actor of great fame in this country. On the strength of this, and firmly believing in his ability, Mr. Perdicaris agreed to furnish the means and company for the tour. After our arrival Mr. Perdicaris became dissatisfied with the star, and severed the connection existing between them. The things that were burned in Toronto were my husband's property, upon which he held an attachment that was to have been served when the company came over from Canada. Mr. Bandmann lost nothing by the conflagration whatever; still, I think it was merely a coincidence that his personal wardrobe was secured before the alarm. Mr. Bandmann had no claim upon the charity of the public, yet he appropriated to himself, so far as I know, the entire receipts of the benefit tendered in Toronto. Philip Beck and Aveling, whose wardrobes were entirely destroyed, received not a penny from Bandmann, who probably desired to obtain sufficient money to take him back to England, as he is dependent on himself now that my husband's support is withdrawn. Mr. Bandmann has lost nothing by the venture, and the least he could have done, after accepting a benefit he knew he did not deserve, would have been to have shared a small portion of the receipts with those who really were the sufferers."

This is the treatment that should have been expected from a man whose honor is tarnished with the record of having attacked a defenseless woman. What cares Herr Bandmann about the losses of the poor devils to whom he owes several weeks' salary? What matters it to him what becomes of them, so long as he can turn an honest penny by receiving a benefit he neither deserves nor is entitled to? Sympathy has been misplaced in this man, who represented himself as a favorite in this country in order to obtain the wherewithal to reach what he looked upon as a Mecca. But there is no room in the train for such a pilgrim as Bandmann, and the sooner he retraces his steps to his own country, the shrewder and wiser he will be deemed.

It is worth while visiting Koster & Bial's Sunday night to observe the divers ways in which the theatrical people that are invariably to be found there, disport themselves.

Last Sunday evening the Hon. J. H. Meade listened to Levy's solos without moving a muscle of his face, or vouchsafing any applause; Verona Jarbeau, in company with Howell Osborne, a pretty young "society" man, was only conscious of the velvet robe she wore, and the admiring glances of the gentlemen surrounding her; Manager Gilmore looked gloomy and sat apart from his fellows meditating on the strangeness of the fact that all the charming hours that compose his company had previous engagements for the evening and had deserted him; Frank Hall puffed a cigar and talked "Strategists"; Edgar Davenport sported his virgin high hat—one of Dunlap's latest; John Drew's hair, curled by Meyer bore evidence of the previous evening's Arabian Night; Gus Heckler, ex-dollar-store policeman, ex-usher, etc., mechanically streamed beer down his larynx and asked, as every new number on the programme was performed, whether that was the Turkish Revill—proofs of a night's repose in the gutter in front of the Dramatic News office lingered about his matted beard and paste scarf pin. Truly to see life professional and otherwise—Koster & Bial's carries the palm.

Earlier in the evening Sheridan (formerly of the firm Sheridan & Mack) occupied an orchestra chair next Tony Hart at Grau's French concert. They listened intently to all that took place, and rendered occasional free translations for each other's benefit. Sheridan was completely captivated by Angele's "Bras Dessus," and will add the song to his repertoire.

## Troubles of the Richmond Troupe.

Our Houston (Texas) correspondent writes: "There is considerable dissatisfaction in the Richmond troupe at the failure to pay salaries. Mr. Armand, the tenor, claimed \$130, and Miss Girard, the soprano, \$175; others in proportion, except one or two, the chorus singers especially being behind, some of them claiming as much as \$100. A general 'kick' was made here, but by a part payment the trouble was bridged over, with a determination expressed by the sufferers to renew hostilities at Austin and all along the route, until things are set to rights. Miss Richmond claims that Andy McKay, her former manager, is a defaulter to the tune of \$1,000, but admits that McKay followed her from Montgomery, Ala., to New Orleans, and told her that if he had defrauded her out of one cent to have him arrested, as he was willing and anxious for the courts to investigate the matter. This she failed to do, and the members of her company say that she called McKay hard names containing cuss words when he quit her."

"Miss Richmond says her share of the season's business has been \$12,000, the disposition of which she cannot account for. The company claim Miss Richmond is very dictatorial in her manner; that many of her people are afraid to quit so far away from home, being without money or a prospect of getting any, and that they are now working for railroad fares and board-bills."

## Manager Davey's Death.

Thomas W. Davey, the well-known manager, died at his residence in Detroit last Thursday night. His demise, though hourly expected, created very general sorrow in theatrical circles, both here and throughout the country. He was a man who possessed remarkable business qualifications, and his enterprises were widely known throughout the States. Socially he was renowned for his genial temper and large-heartedness. His career as actor and manager is briefly as follows:

Thomas William Davey was born in New Haven, Sussex, England, Dec. 22, 1830, and was therefore nearly fifty years of age. Coming to America in 1840, he later developed a liking for the stage, and started out travelling in a company of which Sothern was leading man. During the season of 1853-4 he was engaged as second low comedian at the Metropolitan Theatre, Detroit, under E. T. Sherlock's management. Lawrence Barrett was also a member of the company. In 1857 he began the business of management on his own responsibility, engineering a company through the Kentucky towns. In 1859 he went to De Bar's, St. Louis, and under the proprietor's direction managed for him successfully the St. Charles Theatre, New Orleans; the Memphis Theatre and the St. Louis establishment. About the close of the war he left De Bar's and returned to Detroit, where, in conjunction with B. B. Palmer, he managed the Detroit Athenaeum. In 1867 he took a combination through the South playing the Black Crook and other spectacular pieces. Mr. Davey managed Whitney's Opera House in Detroit after that establishment was built, and in 1877 he took possession of the Detroit Opera House, which position he retained until his death. Many attractions were constantly under his direction. This season he was to have superintended the business of Fanny Davenport in the new Memphis Theatre, and was to have managed Robson and Crane for several weeks later on.

Mr. Davey's last appearance on the stage was in February last, when, on the occasion of the illness of J. W. Collier, he essayed Raoul in *A Celebrated Case*. The illness which caused his death was a complication of several diseases which baffled the physician's skill. He passed away painlessly and retained his faculties to the end. A Detroit paper pays the following tribute to his memory: "The personal character of Thomas W. Davey is not so easily described, and any hurried tribute like this must be feeble and imperfect. He was a type of the truest manhood—frank, fearless, brave, tender, loving and true. He was as exact and methodical as a banker in the administration of business, scrupulous in the fulfilment of his obligations, and his word was a bond that was never broken. He was singularly fascinating in his manner, but his smile was never a hypocritical mask, worn for policy's sake, and the grasp of his hand was always strong and true. His appreciation of the comic side of life was singularly acute, and his humor, original, clear and sparkling, unchecked by sickness or adversity, imparted a delightful charm to his companionship. He was mainly in his courage, self-reliance and a dauntless disregard of obstacles that would appall those of weaker mould. He was womanly in his sympathetic tenderness. His pathway in life was strewn with unostentatious acts of charity, and his love for little children was one of his sweetest characteristics. Few men won friends as he did; few men were as loyal in their friendships. His memory will be cherished long and affectionately by hundreds in and out of the profession which he loved so well, and for whose best interests he labored faithfully and unremittently. To those knitted close to him by the endearing ties of personal association, there comes a sense of sorrow and desolation which finds no adequate expression in words."

Mr. Davey, it is understood, leaves his family well provided for. He leaves a wife and a little daughter of seven, and another daughter of 16, who is playing Clip this season in Barney Macauley's Messenger from Jarvis Section. She is professionally known as Minnie Maddern.

The veteran manager's death created widespread sorrow, and messages and telegrams of sympathy and condolence were received by the bereaved widow from John Rickaby, Fanny Davenport, Edwin F. Price, W. M. Connor, J. H. McKivier, J. H. Haverly, Lawrence Barrett, Simmonds & Brown, John T. Raymond, the Meech Bros., and scores of others.

## Max's Misfortune.

Last Wednesday Max Maretzek left the American Opera company in St. Louis and came to this city. As his presence here was unknown, much anxiety existed in the minds of his friends until his whereabouts was ascertained. The impresario's venture had proved disastrous, and this, in addition to the lukewarm reception accorded his opera, *Sleepy Hollow*, a work upon which he built great hopes, preyed on his mind to such an extent that, without giving notice to his company, he left suddenly for New York. Dr. Valentine, his physician, states that he is not suffering from a specific disease, but from melancholia and general depression. The opera troupe were left without means, but they combined together and gave a performance, the receipts of which were equally divided, and served to keep the members out of distress. They were to have sung this week in New Orleans, and engagements were arranged two months ahead.

## The Supreme Court's Supreme Tempt.

A perhaps proper but none the less brutal decision of our Supreme Court excludes George the Count Joannes from maintaining an action except under the plebeian name of George T. C. Jones. Well may the outraged nobleman exclaim with Iago: "Who steals my purse steals trash; 'tis something, nothing; 'twas mine, 'tis his, and has been slave to thousands; But he that filches from me my Count's name, Robs me of that which enriches him And makes me poor indeed."

Quotation could not be more apt or suggestive. The title does not enrich Judge Van Brunt or any other Judge of the Supreme Court, while its deprivation will leave George poor indeed, unless in a burst of passionate indignation he quits the temple of justice for the walks of dramatic art, which he equally illumines. Thus may he fire an aggrieved people to revolt against the tribunal which sent him forth.

## The Morris as a Canvasser.

HEADQUARTERS, GRAND OPERA HOUSE, COLUMBUS, O., SEPT. 12.

MY DEAR MR. BYRNE:—I have decided to write you once more, notwithstanding that personal letters and business communications have been ignored. I am quite satisfied that, under ordinary circumstances, a fellow so handled should ask for his passport and make no sign; but I propose to look upon this circumstance as "an extraordinary one." Shortly after leaving New York I was informed that THE MIRROR was sending weekly numbers marked with blue pencil to each and every place in my circuit, requesting "to see it," describing me as an advertising agent for your paper, and a—secondly generally. Of course so palpable a swindle could not fail, and nothing will come of it; however, I proceeded with my HERETOFORE APPROVED-OF WORK of looking after the interest of the Dramatic News. I wrote about Springfield (finding a TRAITOR in camp), about Canton and Zanesville, but, excepting the enclosed "note," NO NOTICE HAD EVER BEEN TAKEN, AND OF COURSE I HAD TO STOP LOOKING AFTER THINGS. Now, then, I do not question the right of the office to ignore me and stop my work for the paper, yet it is a little humiliating to find one's effort snubbed simply because a fellow unfortunately has the personal ill-will of an employee of that paper. I "knew and loved" the paper long before I had the pleasure of writing any one connected with it, and I am only speaking on account of THAT SAME INTEREST.

A few weeks ago a private letter from New York informed me that a powerful man on the News had expressed himself as my bitter enemy, and asking me "what was up," but of course I paid no attention to it.

Believe me, Mr. Byrne, the foregoing is sent in a proper spirit, and I hope to hear from you in reply. Ever yours,

T. MORRIS.

HEADQUARTERS, GRAND OPERA HOUSE, COLUMBUS, O., SEPT. 12.

MY VERY DEAR FRIEND BYRNE:—At times, you know, we need something to make assurance doubly sure. As you have furnished me with that "something," in the shape of yours of the 10th inst., and I am better pleased (on that account) at this moment than I possibly could be after having played some big engagement.

Your epistle covers all the ground, and makes matters and things safe and comfortable. With your "same affectionate feeling" for me as the standpoint, I can well afford to proceed, with becoming dignity, with "the labor I delight in," and watch over the country interest (circuit of Ohio) of the Dramatic News.

I am at it all the time. Nor can I rest till I stop (in a measure) the circulation of that d—dirty sheet called THE MIRROR. How sorry was I to notice that Mr. Merrill had surrendered to such a miserable mad-screw. To strike one's flag to a first-class ship-of-war is perhaps no disgrace, but to such "a blustering, stinking pirate," or a condemned canal mad-screw! No. The Doctor won't do. With much love, ever yours,

T. MORRIS.

## Card from Manager Kidder.

DETROIT, Dec. 3.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Thanks for the notice regarding the Grand Opera company, which disbanded here. It was the only item that I have seen which did not lay the blame for the collapse upon the business done at our theatre. The business was good. Our business this season has averaged excellent. Prospects fine. Very truly,

EDWARD E. KIDDER,  
Manager Whitney's Opera House.

## ARKLE'S NEW THEATRE.

Nan the Newboy, as presented at this house during the past week, can hardly be called an artistic dramatic achievement. Nor should its crudity and incompleteness be ascribed to any lack of talent or energy on the part of N. S. Wood, who assumed the title role. Mr. Wood possesses talent of the right sort for the line of business he is now following, and shows a versatility that is really creditable for so young an aspirant for dramatic fame. His boy Detective is a thrilling affair, and of course captures the upper tiers completely, not to mention the enthusiasm created below stairs. In the olio an excellent athletic team, Murray, Rummels and Aynor, have a taking act; Mons. Bushnell, equilibrist, and Stella Newton, in fancy dances, are satisfactory; Bonnie Rummels, the favorite East-side Dutch comedian; Prof. Fox, ventriloquist; Mlle. Marie Desiree, balladist, and many others complete the bill.

## THE VOLKS.

Harry Smith has painted another Pinafore scene. Murray and Hedges have written a burlesque after their own ideas concerning Pinafore, and now we have the Volks Garden Pinafore, probably not so artistic as that produced at the Fifth Avenue, but doubtless as heartily appreciated by the large audiences that witness it nightly. In the first part Josie Caston sings her new songs; Tom Hedges and Winnetta Craven in society sketches; Nellie Byron, serio-comic; the Murveys, Irish comedians; Carrie Lewis, serio-comic; the Woods in a laughable sketch called Rent Day; Sharpley and Carroll in a musical act; H. Harmon, athletic specialties; Prof. White and his troupe of educated dogs in a series of clever tricks. Altogether, Capt. George T. Shaw, at his post behind the scenes, has his hands full, for the Volks has a big show this week.

## THE LONDON.

The principal novelty at Manager Donaldson's popular house this week is the Jackits-Chys Japanese troupe, consisting of new people, including the wonderful Little All-Right, who has recently been the cause of so much contention in the courts, under the auspices of the Society for the Prevention of Cruelty to Children. The troupe perform the most wonderful feats with a dexterity and daring that is astonishing. Charley White makes his first appearance here in cork; Manchester and Jennings, song-and-dance men; George Kaine, the popular vocalist; the three Milo Brothers, on the horizontal bar; Mary Rice, serio-comic; Quilter and Goldrich, Ethiopian comedians; the French Twin Sisters in their pretty act; the Morrisseys, sketch artists, and all the old favorites of the stock company, with the Murphys, Shannon and Mack, are engaged in the afterpiece, *Murphy's Dream*. On Monday next, Murphy's Christmas will be produced.

—A Western critic speaks of a wailing baritone's voice as the connecting link between noise and music.



# DRAMA IN THE STATES.

[CONTINUED FROM THIRD PAGE.]

## New Hampshire.

There is little new to report here in the dramatic line. Usually, at this time of year we are overcrowded with entertainments, but at present, for some unaccountable reason, they are giving us the go-by. G. W. Keever is booked for the 31st, with an opera troupe in The Chimes of Normandy. Hernandez, magician, and Harry Woodgood's Minstrels are likely to appear here soon.

## MANCHESTER.

The California Minstrels, with Cool Burgess as the big card, are billed for 15th. The Coffey Gofft comb. is booked for 16th in Under the Gaslight.

## Maine.

### BIDDEFORD.

Dec. 6.—Booked: 18th, California Minstrels; 19th and 20th, Charles L. Davis; 23d, Baird's New Orleans Minstrels. Items: The New York Mirror is gaining popularity here among the profession.—C. F. Knight of this city, who has been traveling with the Howard party, arrived home Monday.

## New Jersey.

### NEWARK.

Grand Opera House: Thursday concert on 3d drew an intelligent audience, and probably all the people who appreciate art attended; but there not enough of that class in the city to warrant managers in producing such entertainments. 9th, Den Thompson; 10th and 11th, Standard Fatinitza co.; 13th, Gorman's Church Choir; Pinafore in afternoon, and Gaylor and Sousa's Smugglers in evening. 15th and 16th, Baba. Christmas week, Lester Wallace.

Newark Opera House: 6th, Big Four Minstrels, to do business; good company. 8th, 9th and 10th, Vigilantes; 11th, 12th and 13th, Gottlieb Octonon comb.; 17th, Gus Williams; 19th and 20th, Emerson's Minstrels; Christmas week, Kiraly's Black Crook co.

Waldman's: Monday, 8th, week—Freeman Sisters, Daisy Remington, Hines and Blossom, Alfred Levanion, Bingham, Mons. Jules Friquet, the Morris Brothers, the Bremans, and Capt. George Laible. C. W. Barry in drama, Escaped from Sing Sing.

## JERSEY CITY.

The three last nights of Kate Claxton's engagement drew large houses, demonstrating the fact that the Two Orphans has lost none of its old-time attractiveness. Monday night Gorman's Church Choir co. opened in Pinafore, and put new life into the worn-out composition. On Tuesday and Wednesday night Agnes Herndon in Bartley Campbell's Fate, for the balance of the week. Next week, 15th to 17th, Minnie Palmer's Boarding-School co., followed by Gus Williams. The Park Theatre co. are engaged for the holidays, and will produce Engaged and A Fool and His Money.

## PATERSON.

Haverly's Pinafore co. played to good business, 1st and 2d. Den Thompson's Joshua Whitcomb was given to excellent house 8th. Gorman's Church Choir co. in The Smugglers, are billed for 10th and 11th. Bartley Campbell's Vigilantes to be presented 13th. Gus Williams 17th.

## TRENTON.

Taylor Opera House: 4th, Sprague's Original Georgia Minstrels to large house; 6th, Haverly's Church Choir co. gave Pinafore to good audience; 11th, Den Thompson; 13th, Gus Williams; 10th, Viola Loftus' Female Minstrels.

## Pennsylvania.

### PHILADELPHIA.

Walnut: Second and last week of Rice's Evangeline co., appearing this week in Conrad the Corsair. Their present engagement has so far been a financial success to the management. 15th, Kate Claxton in The Double Marriage.

Arch: Bandmann opened in Narcisse on Thursday, and has drawn good houses. This week he appears in Hamlet, Merchant of Venice, Othello, School for Scandal, and Macbeth. 15th, Robson and Crane.

Chestnut: Our Wives was produced on Monday in excellent style and with a superb cast.

Park: Aldrich and Parloe commenced a two weeks' engagement on Monday in Bartley Campbell's play, My Partner. 23d, Gus Williams.

Broad: On Monday The Sorcerer was revived by the Ford & Zimmerman Opera co., George Denham assuming the role of John Wellington Wells, in which he became famous last season. This opera will be repeated Tuesday, Wednesday and Thursday, and for balance of week the new opera, The Mayor. 15th, Gottlieb's Octonon.

North Broad: F. L. G. continues in the full tide of success. Monday, it entered upon its forty-first representation.

Wood's Museum: The young and talented Lillie Vinton commenced a week's engagement in Leah the Forsaken. At the matinee The Factory Girl's Diary is given.

New National: The Watson, Ellis and Kernell comb. opened on Monday evening. The co. includes the best talent in the variety line. 15th, Harry Webber in Nip and Tuck. Eleventh Street: Carnecross' Minstrels continue to fill their little palace with the elite of the city. Grand Central: This week the following new-comers appear: Alex. Zanfretta and troupe, Lillie Ellis, Morton and Miles, Gorman and Gallagher, Lizzie Mulvey and Barney Fagan. Standard: Hernandez Foster, Billy Chase, Harry G. Lambkin, McPherson and O'Neill are new arrivals. Alhambra: New—Charles A. Loder, Charles C. King, May Antonio, Ada Mortimer, Billy Maloney and Mabel Gray.

Items: T. Slater Smith and F. C. Bangs, having closed their season, returned to this city. The former declares he is out about \$2,500.—John Stetson and Lillie Glover were here last week.—A new Evangeline by a Chicago gentleman, is to be produced in this city during Christmas holidays, by W. H. Singleton, late of the Rice troupe.

The Openings: My Partner scored a success at the Park. The play was handsomely mounted. In response to a call, Mr. Aldrich pleasantly acknowledged the compliments paid the piece and the company. Mr. Mordant's Philadelphia friends were captivated by his rendition of Major Britt.—Wives was brought out at the Chestnut. It will have moderate success. The Times describes it as "a romantic farce." Katherine Rogers bore off the honors.—Bandmann gave Hamlet at the Arch Monday. There was but little enthusiasm, and the performance fell rather flat. The press pronounced Bandmann a poor Dane.—Lillie Hinton made her debut in Leah at the Museum. Miss Hinton possesses a robust person, a strong and flexible voice, and a very decided power in declamation, added to a good dramatic sense. She said not to have disappointed expectations.

## PITTSBURGH.

Opera House: The Emma Abbott Opera co. closed a good week's business 6th. 8th, Criterion Comedy co. open in Our Daughters. Later in the week Freaks will be given. 15th, Neil Burgess in The Widow Bedott.

Library Hall: The Pat Rooney comb 4th, 5th and 6th, to good business. Lawrence Barrett and co. will be the Christmas attraction. 19th, benefit to Lillian Spencer.

Williams' Academy: Business fell off slightly during the week just closed. New faces 8th: Jennie Hughes, Sheehan and Jones, the Winnetts, Stuart Sisters and the Leslie Brothers.

Trimble's Standard: Business only fair. 8th, Louisa C. Pomeroy's Burlesque troupe and Mme. Schneider's Strawberry Blondes.

Items: Manager Ellsler desires me to call the attention of the profession to a bilious reference that was lately made to the Opera House in "O'Farrell's nephew's" paper in the scurrilous "Off the Limits" correspondence. In the correspondence referred to the Opera House is characterized as a "graveyard" for stars and combinations. This statement Mr. Ellsler brands as a malicious falsehood, and asserts that the Opera House is one of the best playing houses in the West, and refers to such people as Robson and Crane, Maggie Mitchell, Emma Abbott, Manager Haverly, or any of the leading members of the profession who have filled time at the Opera House, for a verification. Of course, such "snap" organizations as Josh Hart's Chicago Before and After the Fire, the Pittsburgh public utterly repudiate. And just here is where the shoe pinches. Mr. Ellsler was unfortunate enough to have Frank I. Hart play this fiasco at his house some time ago, and during the week was obliged to settle the salaries (about \$300) that were in arrears in order to keep the piece on during the week. For the payment of these salaries Mr. Ellsler holds as security the panorama of Chicago B. and A. the Fire. The facts in the case are substantially as stated in THE MIRROR of Nov. 15. Mr. Ellsler attributes the unwarrantable reference to the Opera House, to his holding this panorama of Josh Hart's. Frank I. Hart, during his stay in this city, told Mr. Ellsler, on several occasions, that if he did not run things to suit him (F. I. H.), his brother Josh, who was a partner in the Dramatic News, would make things hot for him in that paper. At last his threat has been fulfilled, and "O'Farrell's nephew" goes for Ellsler in "Off the Limits." Comment is unnecessary.—Prof. Henry DeSaul, late musical director of the Tivoli Garden, and formerly of the Academy, died Dec. 3.

## BRADFORD.

Wagner's Opera House: Harry Webber's Nip and Tuck 9th and 10th. They go to Philadelphia (New National) 15th, one week, then jump to Springfield, O., 23d, and make Western circuit. May Fiske's Blondes, under Leon & Daum, closed 6th at Comique. Business good. New people this week: Idaletta and Wallace, water king and queen; Clipper Quartette, F. T. Warde, Charles W. Heywood, George F. Campbell, R. McIntyre; Walter Fletcher and Ed Lynch, Irish sketch artists; LaRue Family, William, John and Willie, acrobats; Bob Milligan and Ada Adair, black face specialists; D'Alve Sisters, society sketches; Melrose Sisters, song-and-dance. Re-engaged: The Hassons, Billy and Nellie, Irish sketches; Mlle. Lorraine, trapeze artist; Joe Mealey and Irene Orsmun. At the Academy May Fiske's own English Blondes, with the only May Fiske, this week. May denounces the troupe that played at the Comique as frauds. The co. includes Annie Hindle, Marie St. Elmo, Nellie Parker, Leona Givers, Josie DeForest, Add Weaver, Billy Buckley, Charles H. Duman and Frank DeForest. Item: A new combination was organized here last week, bearing the long-winded name, May Fisk's English Blondes, Kelly and Healey's Transatlantic Combination, and Leon and Daum's Burlesque, Comedy and Pantomime troupe.—Carner's Rip Van Winkle troupe has been playing through adjacent towns to poor business.—Hyers Sisters' Colored Jubilee Singers 12th and 13th.—Hurd & Place keep THE MIRROR on sale.—Billy McAllister's Minstrels are drifting through the Oil Circuit.

## KRIK.

Park Opera House: Salisbury's Troubadours 2d, to fair house. This week we have Hyers Sisters and Sam Lucas 8th, Miniature Opera co. 11th, F. S. Chanfrau 15th, Mrs. Chanfrau 16th. Items: Emerson's Minstrels, booked for 6th, failed to appear here, but went to Buffalo on that date, and our manager was subjected to very singular treatment, as he received no notice of cancellation of date, but reserved same for Emerson's and thereby turned others away. He has since received a letter from Hooley, saying that the co. would stop on their return trip West.

## POTTSVILLE.

In the Academy of Music, 3d inst., the Madison Square Theatre co. played An Iron Will to a small but thoroughly appreciative audience. Manager Mishler deserves a word of praise for bringing such an excellent combination to Pottsville. 5th, F. S. Chanfrau. 9th, Smith, Waldron, Morton & Martin's Big Four Minstrels, and Gus Williams will appear next week in his new play, Our German Senator. Item: Manager Mishler states that Lancaster is the poorest show town in Pennsylvania this season. Last year it was one of the best.

## WILKESBARRE.

Dec. 6.—3d, Gus Williams as Our German Senator gave a very good show to a \$420 house. The Madison Square Theatre co. produced An Iron Will to a fair house 4th, and is the best co. that has appeared here for a year or two, every character being well sustained. F. S. Chanfrau as Kit this evening. The Ida Vincent Blondes opened an engagement of one week at City Hall, Monday, 1st, and have done a fair business. They close to-night with a benefit to Miss Vincent. Big Four Minstrels changed to 25th.

## LANCASTER.

Dec. 6.—Fulton Opera House: 1st, the Madison Square Theatre co., an excellent one, played An Iron Will to a fair house. 3d, Chanfrau to fair business. 4th, a grand concert by Kate Thayer, Mme. Carreno, Mrs. Norman, Mr. Arbuckle and Signor Tagliapietra, was given to a rather small but very appreciative audience. 5th, Remenyi; 8th, Gus Williams.

## EASTON.

Sprague's Georgia Minstrels—a very good show to a \$200 house, 3d. 6th, Madison Square Theatre co. in An Iron Will. The night was very stormy and the walking positively dreadful, but in spite of all the house was comfortably filled by one of the most enthusiastic audiences ever seen in Easton. Everybody was delighted with the play and with the troupe. The cast hasn't a single weak spot, and may count upon a warm reception if they can arrange to return here before opening in New York.

## READING.

Dec. 6.—Opera House: Nov. 25 and 26, Bartley Campbell's co. appeared here in Galley Slave, and played to packed houses. Academy of Music: Nov. 27, Joe Murphy played Kerry Gow to a large audience. It was repeated 29th to fair house. 28th, Sprague's Georgia Minstrels gave a first-class show to large business. Booked: 10th, Gus Williams in Our German Senator; 15th, Den Thompson; 23d, Robson and Crane; 16th, Pat Rooney's Variety co.

## WILLIAMSPORT.

Dec. 5.—Academy: 2d, John A. Stevens in Unknown. The audience was large and composed of our best people. Mr. Stevens was well received and liberally applauded. His support was excellent. 5th, Gus Williams to a very good house. Pat Rooney comb. 11th.

## TITUSVILLE.

Parshall's: Rather a small audience greeted McAllister's comb. last evening. The co. gave a very good performance. Webber's Nip and Tuck co., 9th. Richmond and Von Boyle, 18th.

## READING.

Dec. 6.—Academy: 2d, Madison Square Theatre co. gave An Iron Will to fair business. Opera House: 3d, Kate Thayer's Concert co., to fair business.

## GERMANTOWN.

Dec. 5.—The new play, Elites, 25th, to an overflowing house. Lew Simmons' Minstrels 27th, to standing-room only. Nothing billed till January.

## MAHANAY CITY.

Dec. 5.—City Hall: 11th, the Woodruff Dramatic comb. in Gipsy; or, Wolves and Waifs.

## Delaware.

### WILMINGTON.

Dec. 6.—Nov. 29, Sprague's Original Georgia Minstrels; full house and good acting. Dec. 2, F. S. Chanfrau in Kit the Arkansas Traveler; did a good business. 5th, Kate Thayer's Concert co.; small but select and appreciative audience. 9th, Our German Senator.

## Maryland.

### BALTIMORE.

Ford's: Jos. Jefferson for three nights as Bob Acres. Balance of week as Rip Van Winkle. Henrietta Vaders and Charles Waverly played especially well in the support. Lend Me Five Shillings was also given, with The Rivals. Business large. This week, the Weathersby-Goodwin Froliques. 15th, Oates' Opera co. Christmas week a new play will be given, A Trip by Sea with Innocents Abroad.

Holliday: Jos. Murphy in The Kerry Gow. He is a fine actor in his line, but was only fairly supported. Business only fair. This week, John McCullough in his usual repertoire. 15th, the Rankins.

Front: Texas Jack, supported by Ada Isaacs, in The Trapper's Daughter. This week: The American Four, Pettigill, Gale, Dale and Hoey; the Aikens, Ione Lang, Jessie Warner, concluding with burlesque. The Female Forty Thieves. Central: Minnie Oscar Gray and William T. Stephens in Jack Sheppard and his dogs and variety, to excellent business. This week, George A. Hill in The Serpent's Sting; Frank Bush, Bernard McCredie, Lottie Grant, El Nino Eddie, Mabel Pearl, Andy McCullom.

Items: The Elks' benefit on Wednesday at the Holliday was quite successful.—Emma Thursby appears in concert at the Academy on the 18th.—At the Welcome Concert tendered to Arthur Sullivan on the 15th, at the Academy, the soloists will be Edith Abell, soprano, of London, and Mr. Tower, tenor robusto, of Boston.

## District of Columbia.

### WASHINGTON.

National: John McCullough closes to-night with Richard III. a most successful two weeks' engagement. Mr. McCullough, besides being very popular with the public, is a great favorite in society. He ate his Thanksgiving dinner with Gen. and Mrs. Beale, and was given a breakfast at Welcker's, by Col. Moulton, Gen. Sherman's brother-in-law, at which was present a select and distinguished company. Several other dinners and lunches were given him by society people. He will spend Sunday at the country-seat of Mr. Rapley of the National. The Rankins next week in The Danites. Chicago Church Choir Pinafore 15th. Remenyi, assisted by Mrs. Emma Thurston, Edward De Celle and Julian Heinze, give a grand sacred concert Sunday evening, 7th, under the management of Brad Adams.

Ford's: Closed this week. Jefferson commences a week's engagement 8th, giving first two nights The Rivals and Lend Me Five Shillings. Rip Van Winkle, probably, the rest of the week. Weathersby-Goodwin Froliques in Hobbies 15th.

Lincoln Hall: The Kate Thayer Concert co., consisting of Kate Thayer, Mrs. Norman, Signor Tagliapietra, M. Arbuckle, Mme. Theresa Carreno and C. E. Pratt, give a concert 9th. Emma Thursby in concert 17th.

Comique: Rose Goodall, in The Prairie Flower, has been the principal attraction during the week. The departures are: Favor and Shields, to Buffalo; Jessie Warner, Baltimore; Rose Goodall, New York. The leading features of the coming week are Sid C. France with In the Web, Delahanty and Hengler, and Jake Budd's He Never Hurt Me.

Items: The old Avenue Theatre has been completely overhauled, refurnished, repainted, and rechristened the Arlington. It was opened Dec. 1, under management of George W. Aires & Co., as a variety show. A good house greeted the rising of the curtain. The past week's business has been fair. No announcements for the coming week.—Eva Mills, the Josephine of the Standard Theatre Pinafore co., is at home on a short visit.

## Virginia.

### RICHMOND.

Theatre: Owing to great political excitement and bad weather, theatrical business was very light during the past week. Maggie Mitchell opened 1st, for four nights, playing Fanchon, Lorle, Pearl of Savoy, and Little Barefoot. The Rankins in The Danites 5th and 6th, to small audiences. Haverly's Church Choir Pinafore co. open 8th, for three nights. Alice Oates 11th, 12th and 13th. Strakosch Italian Opera co. booked for 29th. The operas to be given are Norma, Il Trovatore, Martha and Mignon. Comique: Business fair. Closed 6th, Archie White, Ella Esmond to Philadelphia, and Voss Morris. Open 8th, Barton Smith.

## LYNCHBURG.

Opera House: Bessie Darling in Hunchback 21, with good support, to fair business. Her wardrobe is fine. Nellie Barbour, Geo. F. DeVore, and W. P. Burroughs, gave special satisfaction in their respective parts. The Kate Thayer Concert co. comes 12th.

## South Carolina.

### CHARLESTON.

The Danites played to about \$250 on 1st. A better rendition of the play was never given. Scenic effects of the Academy best south of Washington. Bessie Darling in standard plays, 10th to 13th inclusive. Prospects for Maggie Mitchell and Bessie Darling good. Negotiating for Kate Putnam and Strakosch Opera co. Tottenborn cancelled; Bangs ditto. Paulling applied for Bangs' dates. Amateurs unprepared for 3d, 4th, 5th and 6th; house closed in consequence.

## COLUMBIA.

Opera House: Alice Oates in Little Duke 4th, to crowded house. She sustains the character of the young Duke admirably. Her support is very good. Bessie Darling billed for 8th and 9th.

## Georgia.

### SAVANNAH.

Oates' comb. played here to good houses 1st, 2d and 3d and matinee. Maggie Mitchell will play here on 10th and 11th.

## ROME.

Louise Pomeroy booked for 12th and 13th. Barney Macauley 18th.

## Louisiana.

### NEW ORLEANS.

Strakosch's Italian Opera at the French Opera House so far (in its second week) may be called a success. The reduction in prices is what saved it.

The Frayne-Tiffany comb., at the Academy of Music, will score a fair week's business; the family circle and gallery always full. The attraction is Frayne in his wonderful rifle-shooting, and the acting of the dog Jack. Miss Tiffany is very good.

The Florences at Hall's, for some unknown reason, are doing poorly. No enthusiasm can be aroused over Mrs. Florence's dresses. Billy has had an affection of the throat which mars his acting very much. He is very much dissatisfied with his Southern trip and Tom Hall's management. Thinks he would have done better at the Academy.

Rice's Surprise Party make their first appearance at the Academy of Music Sunday, 7th. It is a large and strong party, and as they are remarkably well billed and worked up, will do an immense business. They remain two weeks.

## Texas.

### HOUSTON.

Adah Richmond Comic Opera co. 1st and 2d and matinee. Fatinitza, for the opening, was presented for the first time in Houston, to a full house. Giorio-Giorio at the matinee to fair house, and Chimes of Normandy to another full house at night. Business was large. In San Antonio, four nights and matinee, to full houses, and for three performances here to \$800, of which they received 70 per cent. Mr. Atwood, agent Collier's Banker's Daughter co., has been billing the town for 8th and 9th, and will have overflowing houses.

## California.

### SAN FRANCISCO.

Nov. 28.—California: Frank Mayo commenced his engagement last Monday night, appearing as Van in Bartley Campbell's play of Van the Virginian, and continued through the week to only fair business. This is a good, substantial play, and was presented in artistic style by a first-class co., but did not suit our California play-goers, and was withdrawn on Saturday. Last night Mr. Mayo appeared in his great role of Davy Crockett. In this character he is perfectly at home. The lovely little California actress, Georgie Woodthorpe, appeared as Eleanor Vaughn. Walter Leman as Major Royston, John Wilson as Oscar Crampton, Chas. B. Wells as Neil Crampton, Mrs. Saunders as Dame Crockett, and Willie Simms as Parson Ainsworth, and played their parts well. Dec. 1, The Streets of New York will be presented, with Mr. Mayo in his great character of Badger.

Bush: The farce of The Lost Child and the burlesque of Oxygen ran all last week to packed houses. Robinson Crusoe and Blue Beard are in active preparation.

Baldwin: Last Saturday night James O'Neill took his annual benefit. The affair was a perfect ovation to a very deserving gentleman, the house being crowded to its utmost. To-morrow night will be presented, for the first time in America, the great London success, Forget-Me-Not. The management of this house intend to produce the spectacular drama of The New Babylon in grand style during the holidays.

Standard: The play of Dr. Clyde ran last week to good business. It will be run until Thursday afternoon, when it will be withdrawn. This comedy has proved to be the most successful yet produced by the very excellent co. at this house. Higgins, as it were, being the most amusing of Mr. Owens' characters. On Thursday evening The Man from Cattaraugus will be produced for the first time on any stage. A piece entitled The Coming Man is in active preparation.

Bella Union: Business was very good last week. The three act comedy of Caste was presented in a very creditable manner. The great Dutch team, Norton and Eastwood, made a decided hit in their original act of Fritz's Flirtation. This week The Ticket-of-Leave Man is being presented, with Emma Young, Fanny Young and W. C. Crosbie in the principal roles.

Adelphi: A very attractive programme was presented last week, the great feature of which was the burlesque of The Female Forty Thieves, in which Mollie Williams appeared as Hassarac. This week the domestic drama, Women of the World, with Miss Williams in the leading character, will be presented.

Items: Millie Christine, the two-headed nightingale, and the two little gentlemen are at Oakland this week.—Robert Eberle was installed stage manager of the Baldwin last Monday evening.—John E. Owens and the Standard co., under the management of M. A. Kennedy, will make a tour through the interior shortly.—Dec. 6 a benefit will be given at the Baldwin Theatre, the proceeds to be sent to the children of Gen. J. B. Hood.

—La Fille de Mme. Angot is running to crowded houses at the Tivoli Garden.—Rachel Lowenthal will appear in the opera of Lucrezia Borgia at the Baldwin Theatre, on Tuesday evening, Dec. 9, singing the title role.

Nov. 30.—California: The play of Davy Crockett ran last week to only fair business, and was withdrawn last evening. This week is the last of Mr. Mayo's engagement, and he will appear in his great character of Badger in The Streets of New York. Great preparations are being made for the holidays at this house, the Christmas spectacular play being The Seven Sisters. On Monday evening George D. Chaplin will commence a short engagement, supported by Rose Osborne, Rose Houdel, a new soubrette, and a full stock co. The opening play will be Lady Thornburst's Daughter.

Bush: Babes in the Wood drew large audiences during last week. In fact, the business has been so good that the play will be continued for another week. On the 8th Robinson Crusoe. Blue Beard and a burlesque of Carmen are in active rehearsal, and one of them will probably be the Christmas attraction. Mr. Locke struck another bonanza when he procured the services of the Colville troupe.

Baldwin: On Wednesday last the successful English drama, Forget-Me-Not, was produced for the first time in America, and was well received by quite a large and fashionable audience. The sterling little actress, Jeffreys-Lewis, was awarded great honors in the role of Stephanie, and she certainly deserved them. James O'Neill did some very neat acting as Sir Horace Welby. This piece will no doubt run until the holidays, when the great Christmas piece, The New Babylon, will be presented.

Standard: Dr. Clyde has had a three weeks' run to excellent business, and was withdrawn last evening. This is the ninth and last week of Owens' engagement, and he will appear as Dr. Pangloss, J.L.D. and A. S. S., in The Heir-at-Law, instead of That Man from Cattaraugus, as stated in my last.

## Canada.

### MONTREAL.

Academy: Mrs. Howard's Uncle Tom's Cabin comb. opened 1st, for six nights and two matinees, to poor business, which improved somewhat toward the end of the week. This is to be ascribed to the fact of another comb. playing the same piece at the Royal early in the week. 6th, Streets of New York will be substituted. Closed next week, when Manager Thomas will visit New York, to arrange, if possible, for Mapleson's Italian Opera co. to come on here for a short engagement. Miss Monteith, of the Broadway Opera House, who played Josephine in Pinafore at this house lately, created a most favorable impression.

Royal: Anthony & Ellis' Uncle Tom's Cabin comb. closed a successful engagement 3d. After filling dates sent you last week, will strike the Western New York and Ohio Circuit. Grace Egerton opens 8th, for three nights, followed by Irwin's Royal Japs and C. L. Davis in Alvin Joslyn.

Nordheimer's Hall: Alfred Desève, violinist to H. R. H. Princess Louise, gave a concert under political patronage 4th, to a crowded house. This young artist is rapidly rising in his profession, and has a refined and delicate method of fingering.

Mechanics' Hall: F. Jehin Prume, violinist to H. M. the King of Belgium, attracted a large audience 1st.

## TORONTO.

Royal Opera House: Bandmann and co. occupied the boards 1st and 2d, in accordance with the arrangement made by the managers. They played the following: Lady of Lyons, Monday; Romeo and Juliet, Tuesday matinee, and Richard III., Tuesday night, in which Mr. Pitou, late manager of the Grand, appeared as the Earl of Richmond. At each performance they were greeted by large audiences. For the latter part of the week, C. L. Graves' Queen's Evidence comb. to slim business. 9th and 10th, Emerson's Megatherians; remainder of week, the ever-popular Haverly's Mastodons.

Items: Mr. Pitou announces for the 18th, 19th and 20th the Berger Family and Sol Smith Russell at the Albert Hall. He is also making arrangements to play his holiday attractions at the Horticultural Gardens.

## LONDON.

Mechanics' Hall: E. A. McDowell's Shaughraun co., under Charles Arnold, closed a successful engagement of five nights and one matinee 6th. The plays presented were Led Astray 2d, Only a Farmer's Daughter 3d, Ours 4th, Shaughraun 5th, The Duke's Motto 6th, and a matinee of Rosedale 6th. The regular stock of this theatre open 8th, 9th and 10th in The Ticket-of-Leave Man. McDowell's co. return 11th. Holman Opera House: The Mordant-Boniface co., under C. L. Graves, will appear 10th in The Soldier's



At the Metropolitan, Louisville, last week, during the scene in *The Two Orphans*, where the blind Louise descends the rickety stairs in search of Henriette, and discovers the latter in a swoon, and exclaims, "I wonder who this is?" a lady in the audience, overcome by her sympathies, cried out: "That's your sister! That's your sister!"

All first-class attractions are doing well this season. The frost is killing off the "queer" parties.

#### McCreery and Co.'s

James McCreery & Co. are offering this week unprecedented reductions in silks and dress goods for the holidays. Bargains can be made way below cost in customers, lace, cloaks, etc. We recommend them as the oldest and most reliable house in the city.

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The Bloom Brothers on the Bowery have just received several new lines of goods for the holidays. Great reductions have been made in all theatrical wares, silk stockings, tights, satins, etc., are selling below cost.

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EVERY EVENING & SATURDAY MATINEE

EMMET	AS	EMMET	AS	EMMET
EMMET	AS	EMMET	AS	EMMET
FRITZ	IN	FRITZ	IN	FRITZ
FRITZ	IN	FRITZ	IN	FRITZ

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Wednesday, Dec. 10, Bellini's Opera, LA SONNAMBULA.  
Signor Campanini, Del Pucini, Mme. Labache, and Mlle. Marie Marimon (her second appearance).  
Friday, Dec. 12, Meyerbeer's Opera.

Signori Gussak, Rucolo, Herr Behrens, Mlle. A. L. Cary and Mlle. Marie Marimon (her third appearance).  
Saturday, Dec. 13, at 2 o'clock, GRAND MIGNON MATINEE, Signor Campanini, Del Pucini, Monti, Mlle. A. L. Cary, Mlle. Alwina Valerita, and Emilie Ambre.  
Sunday, Dec. 14, Rossini's Messe Solennelle.  
Monday, Dec. 15, Donizetti's Opera, LA FIGLIA DEL REGGIMENTO. Mlle. Marie Marimon.

**NIBLO'S GARDEN.**  
E. G. GILMORE, Lessee and Manager.  
LAST WEEK AND FAREWELL MATINEES of the KIRALFY BROTHERS' wonderfully beautiful Fairy Spectacle, ENCHANTMENT.

The marvellous display piece is to be transferred to the Globe Theatre, Boston, and will not be offered here after next Saturday night, when the first consecutive performance will be given.  
NEXT MONDAY, December 15, George Clarke's entirely new spectacular Irish Drama; to be produced with unusual splendor, called  
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Seats can now be secured.

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Monday, Tuesday and Wednesday and Wednesday Matinee.  
FATINITZA  
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The house will be closed Thursday and Friday evenings for DRESS REHEARSALS.  
SATURDAY EVENING, Dec. 13, first time on the American stage of the new Comic Opera by W. S. GILBERT and Frederic Clay, PRINCESS TOTO.  
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